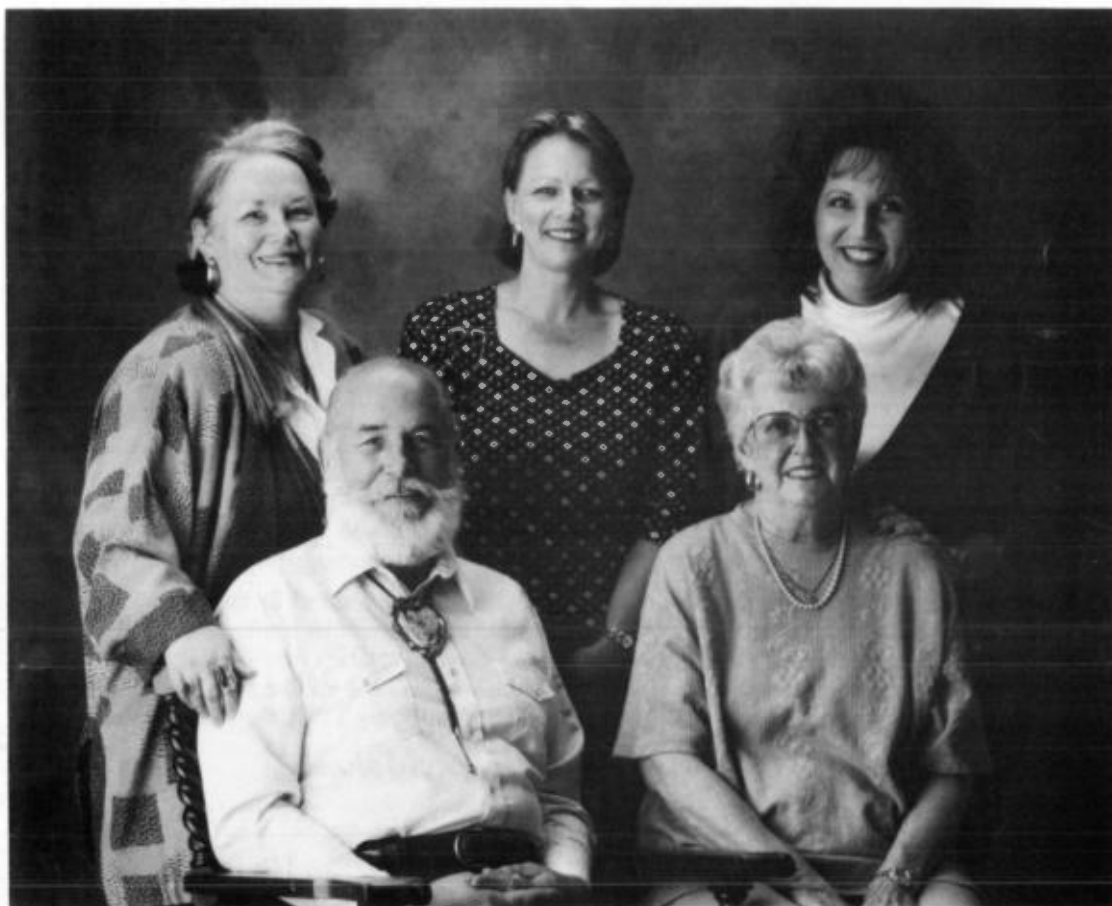


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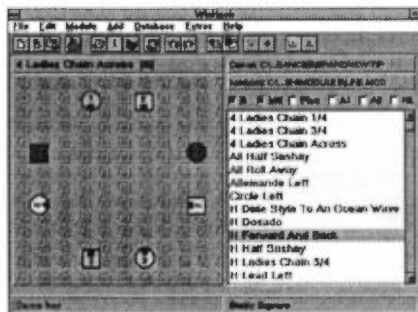
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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 52, No 10
November 1996

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Editor's NOTEBOOK

by Jon & Susan Sanborn

An end of an era has come to a wonderful conclusion with the printing of this issue of *American Squaredance Magazine*. Susan and I want to thank all of the wonderful people that we have worked with and met over these past five years. We will miss each and every one of you, however, we will not miss the monthly deadline, which we never seemed to make.

A very special thanks to Dorothy, my assistant editor, who has done wonderful things with the English language. She is an excellent proofreader and a superb rewrite artist. To Phyllis, our heartfelt thanks for a wonderful job well done. She is a willing learner who was our office manager and advertising director. Jeanne, who taught Susan and I to square dance those many years ago, thank you for all the devoted time you gave to this magazine. To all of you who, at one time or another, contributed articles, ideas, pictures, and controversy to *American Squaredance Magazine*—a job well done. To the advertisers—for without them the magazine could not exist—thank you for your continuing support. And, of course, there are all of you wonderful square



dancers who faithfully continue to subscribe. You are the backbone of this our square dance activity.

We square dancers are bound together in "family ties," having shared many happy moments from the past and constantly enjoying new experiences that will become nostalgic reminiscences in time to come. A chance meeting with friends from a past convention or festival sparks many a lively memory and brings an immediate glow of pleasure. How glad we are to be square dancers and a part of such a large and loving group.

• • • • •

Long ago on a cool, brisk day in a sheltered, wooded clearing, a harvest feast—a humble meal of wild turkey and Indian corn—was shared by the natives and the recent newcomers, the Pilgrims.



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This act of sharing the harvest of a bountiful land became the tradition of Thanksgiving we soon will celebrate.

Our comfortable existence of today cannot possibly be compared to that of those early pioneers. However, we square dancers have many, many blessings to be thankful for this season...and all seasons.

- A free society—no need to be looking over our shoulders searching for someone who may be checking our movements;
- The freedom to pick our own recreation;
- We can square dance with whom and where we want;

- Free choice of how greatly we want to be involved with our dancing organization;
- The freedom to speak out, to complain loudly; and even better, to praise if we feel so inclined;
- Last, but not least, we should have the desire to reach out and offer a sincere word of thanks to all those caring people who are involved in making our activity the pleasure we sometimes take for granted.

We hope you and all square dancers will sample the happy times and warm feelings that this Thanksgiving brings. Enjoy it to the fullest.

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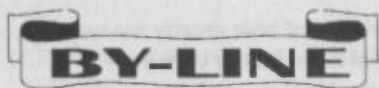
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Out with the old and in with the new! The staff of ASD bids *Farewell and Adieu* as the new editors take hold of the reins. Our thanks to Rich Ehrlich, photographer of

the wonderful portrait gracing this month's cover along with the individual photographs of the staff that are included in this issue.

The Country Line features a dance entitled "Friends," something Jim Cholmondeley has come to be. Why not share this dance with yours!

Speaking of friends, Al Stewart (who visited this office while on a trip to see his brother) researched the scriptures and found several references to *Biblical Dancing* and was thoughtful enough to share them with us.

There's a *New Product* that seamstresses will want to learn about, so pass this one along to whomever makes your square dance attire. I'm sure they will thank you for it.

Dave Gipson shares his view on casual dress in his *Ask Dave* column, while *Circle Right* expresses the opinion of Bill and Bobbie Davis on the proposed program called "Square Dancing."

Whatever the outcome of the changes that will inevitably come, remember to "Keep the FUN in Square Dancing," but most importantly, share it with others!

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Biblical Dancing

by Al Stewart
Greensboro, North Carolina



We cannot say unequivocally that square dancing was not practiced during Biblical times, but no evidence exists that it was. Although no allusions to square dancing appear in the Old or New Testament, the Holy Scriptures do contain numerous references to dancing in general.

As a sign of rejoicing, dance had a place in the secular and religious life of ancient Israel. Women customarily greeted the return of victorious soldiers from the battlefield with music and dance (I Samuel 18:6). Dance was frequently performed in the worship of God (Psalms 149:3). Jeremiah portrayed rejoicing over a restored Israel in terms of merry dancing (Jeremiah 31:4)). The writer of Judges describes happy folk dancing of grape gatherers in Shiloh at the old vintage festival (Judges 21:21).

In the New Testament, dancing is a natural part of the celebration held at the return of the prodigal son (Luke 15:25). Occasionally dancers were engaged for entertainment at royal courts in the Greek and Roman worlds.

In both Old and New Testament times, dancing was an activity practiced primarily by women, but also sometimes by men. Children of both genders took part in this activity. Jesus referred to children dancing (Luke 7:32). Based on the number of scriptural references to dancing, most of them in a favorable light, it is reasonable to state that this activity bears God's stamp of approval.

An incomplete list of Biblical verses relating to dancing is shown below. These verses appear in the King James and Revised Standard versions.

Old Testament

- Psalms 149:3—"Let them praise His name with dancing."
Psalms 150:4—"Praise Him with the timbrel and dance."
Psalms 30:11—"Thou has turned for me my mourning into dancing."
Ecclesiastics 3:1,4—"To every thing there is a time; a time to mourn, and a time to dance."
Jeremiah 31:4—"You shall go forth in the dance of the merrymakers."
Jeremiah 31:13—"Then shall the virgin rejoice in the dance, both young men and old together."
Exodus 15:20—"All the women went out after her (Miriam) with timbrels and dancing."
I Samuel 30:16—"Behold, they were spread abroad over all the land, eating and drinking and dancing."

New Testament

- Matt. 11:17—"We piped to you and you did not dance; we wailed, and you did not mourn."
Luke 15:25—"Now his elder son was in the field and as he came . . . to the house he heard music and dancing." ASD

A History of Square Dancing

By Ralph Page
Keene, New Hampshire



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Contra Dances

(continued)

Continuing with the history of contra dancing in New England, Ralph Page gives us insight into the influence of the dancing masters of the era, particularly those who authored books and dance collections. It is interesting to note that many took the liberty of altering dances to suit their own fancies, resulting in many versions.

Probably the most famous of these native dancing masters was one John Griffith (later Griffiths), who authored the first dance book published in America. He was also the most influential dancing master of his generation. Not so much because of his pioneering in small towns that had never had a dancing master before, but because of the fact that he published books, and that so many of his dances were pirated by other, less talented teachers. Among other places, he traveled up and down the Connecticut River Valley as far north as Walpole, New Hampshire, where he published *A Collection of Contra Dances* in 1799. Earlier he was in Hartford, Connecticut, and Providence, Rhode Island, where he published *A Collection of the Newest and Most Fashionable Country Dances and Cotillion. The Greater Part by Mr. John Griffith, Dancing*

Master." He published dance books in Greenfield and Northampton, Massachusetts, as well as one in Hartford in 1797. It was this Northampton book that was to prove so influential.

His most famous book was that published in Otsego, New York, 1808. His name is not given as the writer of the book, but so many of his dances are found in it that it might be more to the point to list the ones omitted than to list those it contains. Its name is *A Select Collection of the Newest and Most Favorite Country Dances, Waltzes, Reels and Cotillions as Performed at Court and all Grand Assemblies, Compromising Upwards of 350 Figures.*" In alphabetical order, we might add.

One of Griffith's dances, "British Sorrow," is still being danced by contra lovers and it seems to be more popular now than when it was first published in the Otsego manuscript. Here are the Griffith directions for the dance from the book in question: "British Sorrow," Lead down two couple, up again, east down one, right hands across and round with third couple, left hands across and round with second couple, hands six round, half right and left, set, half right and left back again." The original copy of this manuscript may be found in the American Antiquarian Society, Worcester, Massachusetts.

Another of his dances, "The Bonny Lass of Aberdeen," is worthy of greater popularity among contra lovers. From the Otsego mss., the directions for the dance: "The Bonny Lass of Aberdeen. First couple cast off two couple, cross over between the third and fourth couple, turn your partner between the third and balance, turn your partner between the second and third couple, balance, right and left." And his version of "Money Musk" is nearly identical with the way it is danced to this day in New England: "Money Musk. Turn your partner once and half round, lead down opposite sides one couple, there first couple balance, take right hands and turn your partner to the bottom, yourself at top, balance, turn to places, right and left."

The oldest American manuscript, of which I have a copy, is that of *Asa Wilcox's Book of Figures*, 1793. The original, I believe, is in the possession of the Newberry Library, Chicago, Illinois. Dance directions given in it sound quite English. "Sweet Richard. Ladies foot it and change places with the Gentm. Gentm. Foot it at the same time, cross over, lead to the top, cast off one Couple, hands four round with 3rd Couple, right & left at top."

Another old mss., *The Merrill Manuscript of New Country Dances*, handwritten by Jos. Merrill, Topsham, Maine, November 17, 1795, sounds even more English: "Oshburn Place Assembly. Hey contrary sides, then on your own sides; lead down the middle, up again; right and left." Neither of these directions is exactly English country dance terminology, but they certainly bear a close resemblance.

Yes, England left its mark on our contra dances, and why not? Didn't the overwhelming majority of our early settlers come from there? The Scots, too, made their influence felt notably in their enthusiasm for the dance. With them, it amounted almost to a passion. The Irish influence is mainly through the countless Irish tunes used for the contra dances. I know of no New England contra that is completely Irish in character and figures. The side-step—seven and threes—which is a basic step in Irish dancing, is entirely absent in our contras. Though I have seen many old-time dancers of my youth taking what is termed in Irish dancing "a wrap-around" figure when they "sashayed the

center!" An Irish style is evident in the way we balance: Hands hanging straight down at the sides and quite loose, not flapping around wildly.

Playing cards of Revolutionary times often carried on their backs the directions for contra dances. Some of them thus described were: "Stoney Point," "Hessian Camp," "The Retreat of Clinton," "The Defeat of Burgoyne," "Baron Steuben," and "The Success of the Campaign."

Even patchwork quilt patterns were not immune to our passion for contra dancing: "The Reel," "Swing In The Center," "Arkansas Traveler," "The Brown Goose," "Dusty Miller," "Lady of the Lake," "Nelson's Victory," "Roadway to Californy," "Rising Sun," and "Wild Goose Chase," all can be easily traced to the names of contra dances.

"The Spitfire," "Witch of the Wave," "California," "Excelsior," "Star of the East," "Derby," "Gamecock," were all names of famous Clipper ships of a past era; they are also the names of contra dance tunes.

Wherever contra dances have survived across the United States, it seems that invariably one of the surviving dances is "Money

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Musk." The music that we play for it was written by a butler in the household of Sir Archibald Grant of Moniemusk, in the Lowlands of Scotland. History tells us that the butler's name was Daniel Dow. Apparently he was a musician of no mean ability, for an early collection of Scottish and Irish airs, published by Buntings of London, contain many tunes attributed to him. The dance was originally known as "Sir Archibald Grant of Moniemusk Reel," and as you would suspect, it was too unwieldy a title to have a long life, so it was soon shortened to "Money Musk."

The dance is mildly difficult and has an

hypnotic aura about it; you either hate it or loved it right away! The dancing masters loves it too, and many of them changed the figure around to suit themselves. Thus, I have 15 different versions of the dance. That seemed to be a prerogative of dancing masters; if they didn't like the figures making up a dance, they altered them. There were no copyright laws in those days, and every dancing master stole from the others and seldom gave any credit to the originator. This was the universal practice of the day.

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VIEWPOINTS

DEMOCRACY NOT FOR EVERYONE!

by Henry Israel
1st Vice President, ACA

Most of us that have a leadership roll in square dancing agree that it is important to take the needs and desires of all the membership into consideration when making decisions that effect the group. That is why, when the American Callers Association was formed, it was decided that there should not be any attendance requirements attached to membership, and that ALL members should have a vote! (Not just a select few that can afford to take off work and go to a meeting.)

The decision to have all members vote has not been without its troubles. When a decision needs to be made, we must poll our entire membership of approximately 1,700 in order to get an answer to proposals made at the convention. We, the elected board, still feel, however, that

this inconvenience is well worth the trouble in order to make certain that our membership is properly represented. Our organization is truly run by the membership—the entire membership!

In an effort to help ease the expense of going to the convention, we will hold the 1998 American Callers Association Convention just prior to the National Square Dance Convention in Charlotte. We will have our convention on the Monday and Tuesday before the National's start on Wednesday. We will have a dance on Tuesday evening, scheduled for the Adams Mark hotel. All of our attending members will have an opportunity to be scheduled to call or cue. The level, of course, will be "Square Dance"!

I truly hope that I will get a chance to meet the members I have not met. The same is true for the rest of our board and membership, Bob Fisk, Mike Sikorsky, and many, many more.

If you haven't taken a look at us, try it. I think you will like having a say on what happens—with a philosophy of "Let's get back to Square Dancing"! ASD

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Creative Choreography

by Lee & Steve Kopman

BEFORE WE WRITE THIS ARTICLE, we want to take a minute and thank Jon, Susan and company for giving us the opportunity to write these articles for you. They have been a delight to work for. We wish them the best of luck with future endeavors. In particular, we thank them for giving us the challenge to share our ideas with our square dance friends.

We have spoken to the new editors (Ed and Pat Juaire) and they plan to have us continue the articles we have been writing. We look forward to having the same wonderful relationship we shared with the Sanborns.

This month, let's look at the Mainstream emphasis call HINGE. Remember, the definition is *simply* a half a trade.

1. HEADS STAR THRU
DOUBLE PASS THRU
PEEL OFF, PASS THRU
PARTNER HINGE
CENTERS TRADE, BOYS RUN
RIGHT & LEFT THRU
DIXIE STYLE TO A WAVE
SQUEEZE YOUR LEFT HAND
LEFT ALLEMANDE
2. SIDES PASS THE OCEAN
EXTEND, HINGE
WALK & DODGE
CHASE RIGHT
HINGE, FAN THE TOP
GRAND SWING THRU
EXPLODE THE WAVE
TRADE BY
RIGHT & LEFT GRAND
3. HEADS LEAD RIGHT
PASS THE OCEAN
HINGE, COORDINATE
CIRCULATE, CROSSFIRE
HINGE, BOYS TRADE
GRAND SWING THRU
RECYCLE, PASS THE OCEAN
SWING THRU
RIGHT & LEFT GRAND
4. SIDES PASS THRU
SEPARATE AROUND 1 TO A LINE
PASS THE OCEAN
HINGE, SPLIT CIRCULATE
ACEY DEUCEY
RIGHT & LEFT GRAND
5. HEADS SQUARE THRU 2
TOUCH 1/4, SPLIT CIRCULATE
HINGE, ACEY DEUCEY
SCOOT BACK
RIGHT & LEFT GRAND
6. SIDES LEAD RIGHT
VEER LEFT
COUPLES HINGE
GIRLS HINGE
DIAMOND CIRCULATE
FLIP THE DIAMOND, RECYCLE
LEFT SQUARE THRU 2
LEFT ALLEMANDE
7. HEADS 1P2P
RIGHT & LEFT THRU
AND TURN 1/4 MORE
COUPLES HINGE, CROSSFIRE
FOLLOW YOUR NEIGHBOR
TRADE THE WAVE, SWING THRU
RIGHT & LEFT GRAND

8. SIDES PASS THE OCEAN
 EXTEND
 EXPLODE THE WAVE
 HINGE TWICE
 WALK & DODGE, HINGE
 EXPLODE THE WAVE
 BOYS TRADE, GIRLS RUN
 LOAD THE BOAT
 LEFT ALLEMANDE

9. HEADS SQUARE THRU 2
 SQUARE THRU 2
 COUPLES HINGE
 CENTER COUPLES HINGE
 ALL MOVE ALONG TO A LINE
 PASS THE OCEAN
 ACEY DEUCEY
 LEFT SWING THRU
 RIGHT & LEFT GRAND

10. SIDES PASS THRU
 SEPARATE AROUND 1 TO A LINE
 PASS THRU, COUPLES HINGE
 CROSSFIRE
 HINGE, SCOOT BACK
 HINGE, ACEY DEUCEY
 SWING THRU TWICE
 RIGHT & LEFT GRAND

11. HEADS LEAD RIGHT
 VEER LEFT
 COUPLES HINGE
 EACH SIDE 1/2 TAG
 HINGE, BOYS TRADE
 GRAND SWING THRU
 RECYCLE
 SQUARE THRU 4 TO A WAVE
 LEFT ALLEMANDE

12. SIDES STAR THRU
 DOUBLE PASS THRU
 TRACK 2, HINGE
 CENTERS HINGE
 GIRLS ONLY DIAMOND CIRCULATE
 CENTERS WHEEL & DEAL
 & SWEEP 1/4
 ALL PASS THE OCEAN
 GIRLS TRADE
 TRADE THE WAVE
 LEFT ALLEMANDE
 YOU'RE HOME

13. HEADS PASS THE OCEAN
 EXTEND, SCOOT BACK
 BOYS HINGE
 DIAMOND CIRCULATE
 GIRLS HINGE, CIRCULATE
 LEFT SCOOT BACK
 LEFT ALLEMANDE

14. SIDES SQUARE THRU 4
 SIDES ROLL AWAY
 TOUCH 1/4
 CENTERS TRADE
 HINGE, FAN THE TOP
 RIGHT & LEFT THRU
 DIXIE STYLE TO A WAVE
 BOYS TRADE, HINGE
 BOYS TRADE, SLIDE THRU
 LEFT ALLEMANDE

15. HEADS STAR THRU
 DOUBLE PASS THRU
 PEEL OFF, PASS THRU
 COUPLES HINGE
 BOYS WHEEL & DEAL
 & SWEEP 1/4
 GIRLS BEND THE LINE
 BOYS PASS THRU
 STAR THRU, FERRIS WHEEL
 DIXIE GRAND
 LEFT ALLEMANDE

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THE KOREO KORNER. by Steve

THIS MONTH, let's continue the creativity of the call HINGE. This time, let's do the hinge using your left hand. Have fun!

HEADS 1P2P
RIGHT AND LEFT THRU
DIXIE STYLE TO A WAVE
BOYS HINGE
THEN:

- | | | |
|---|---|---|
| 1. Diamond, Circulate
Girls Cast Off 3/4
Scoot Back
Right and Left Grand | 2. Cut the Diamond
Recycle
Square Thru Three
Left Allemande | 3. Diamond Circulate
Girls Trade the Wave
Diamond Circulate
Cut the Diamond
Circulate
1/2 Tag
Girls Run
Pass the Ocean
Right and Left Grand |
| 4. Cut the Diamond
Swing Thru
Boys Run
Tag the Line, Girls Go Left,
Boys Go Right
Left Allemande | 5. Very Center Two Boys Trade
Cut the Diamond
Explode and Square Thru Two
Trade By
Left Allemande | |

It's not too early to mark your calendar for next year's Lee & Steve Kopman's Callers School in Knoxville, Tenn., August 20-22, 1998.

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THE CALLERLAB HONORS BOOK

MANNING SMITH—MILESTONE—1978

An All-American football player calling squares and teaching rounds? Not as improbable as one might think. Manning graduated from Centenary College in Louisiana, then coached at Texas A & M for twelve years, during which time the Agies had the number-one team in the nation. Manning's wife, Nita, was square and round dancing when she was a small girl, and square dancing was Manning's hobby for many years before the two of them became totally involved in the activity in the mid-1940s.

Getting more into teaching and calling, the Smiths attended the summer sessions with Lloyd "Pappy" Shaw in Colorado Springs and were soon staff members on a number of vacation institutes, state festivals, and leader training workshops. During these years Manning served as president of the Texas State Square Dancers Association and in the early 1950s, he called on a series of records for Columbia.

The Smiths, as a team, had the strong conviction that squares and rounds belonged together. From the start of their calling and teaching experiences they included the rounds as a part of their program. Eventually, their ability as round dance teachers took over and they found themselves featured on programs and clinics throughout North America. In the early 1960s, the U.S. Air Force sent them on an extended teaching and calling tour of military bases across Europe.

In the field of rounds, Manning and Nita originated many dances both for their exhibition work and for the dancing public. These included among many: Mr. Guitar, Mannita Waltz, Beautiful Girls of Vienna, Suzie Mixer and Sheridee Waltz.

The Smiths were inducted into the Square Dance Hall of Fame in 1971 and were awarded ROUNDALAB's highest honor. Manning, who passed away on October 7, 1992, was a Charter Member of CALLERLAB. ASD



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- RWH-522 REAL GOOD & FEEL GOOD

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- RWH-804 ROCKY TOP by The Helms

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- RWH-203 YOU ARE MY SUNSHINE by Steve
- BUC-1261 LONESOME 77203 by Hank

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- RWH-815 LONESOME 77203 (SAL) by Hank
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by Frank & Phyl Lehnert

DAFFY DOWN DILLY

ROPER 293

Choreography by Carl & Carol Schappacher

A nice P-4+2 (top spin, natural hover cross) Fox-trot to a good instrumental.

YELLOW BIRD

ST EP611

Choreography by Jim & Lois Odum

A nice P-4+2 (open hip twist, switch) rumba to a pretty instrumental.

MY SHIP'S COMING IN

CAPITOL 4983

Choreography by Dick & Shirley Whyman

A nice, easy going P-2+fishtail two-step to a good Mel McDaniel vocal.

GOODY GOODY

COL 0108

Choreography by Ron & Ree Rumble

A comfortable P-2+1 (up-traveling scissors) two-step to good music.

I'M DREAMING

WINDSOR 4532

Choreography by Shirley Ivins

An interesting P-5 Fox-trot with a good instrumental.

BRILLIANT CONVERSATIONALIST

SPEC PRESS

Choreography by Kenji & Nobuko Shibata

A P-5+2 (circular kick swivels, skip whip) West coast swing to a good vocal.

L-O-V-E

SPEC PRES

Choreography by Kenji & Nobuko Shibata

A P-6 quickstep to a good vocal.

BEST OF MY LOVE

SPEC PRES

Choreography by Kenji & Nobuko Shibata

A P-4+2 (open hip twist, adv sliding door) rumba to a good vocal.

NOCTURNE VI

SPEC PRESS

Choreography by Richard Lamberty

Haunting instrumental music with a P-6 waltz routine.

BEAUTIFUL MARIA

SPEC PRESS

Choreography by Richard Lamberty

Instrumental music with a different P-5 rumba routine.

JENELL'S SERENADE

SPEC PRESS

Choreography by Wayne & Barbara

Blackford

An instrumental with a challenging three part P-6 waltz routine.

MOONLIGHT BEACH

SPEC PRESS

Choreography by Wayne & Barbara

Blackford

A comfortable P-4+1 rumba to instrumental music.

TODO Y NADA

SPEC PRESS

Choreography by Kay & Joy Read

A little different P-6 bolero to vocal music.

MUJER IV

SPEC PRESS

Choreography by Kay & Joy Read

A comfortable P-4+1 (hip twist) rumba to a vocal.

FOREVER BLOWING BUBBLES

SPEC PRESS

Choreography by Ken & Irene Slater

A nice P-5 Fox-trot to a good vocal.

THIS NEARLY WAS MINE

SPEC PRESS

Choreography by Pete & Mary McGee

A P-6 waltz to pretty music.

NEARLY MINE

SPEC PRESS

Choreography by Pete & Mary McGee

A P-4+2 (left turn lock, contra ck) comfortable waltz to the same music as above.

LATIN MOODS

SPEC PRESS

Choreography by Ken & Irene Slater

An interesting P-4+2 (open hip twist, sweethearts) rumba to haunting music.

**MINE ALL MINE
SPEC PRESS**

Choreography by Ken & Irene Slater
A good P-4 (running open natural, ripple
chasse) waltz to pretty music.

**MR. IN-BETWEEN
SOLID GOLD 902**

**Choreography by Bob Paull & Leta
Thomas**
A P-4 Fox-trot to an instrumental cued by
Leta.

**THE DANCING STRINGS
ROPER 274**

**Choreography by Nancy & Dewayne
Baldwin**
A comfortable P-4 waltz to a pretty instru-
mental.

**NEVER ON SUNDAY
ROPER 424**

Choreography by Mike Seurer
A P-3+2 (alemana, kick to a four) cha cha to
a familiar instrumental.

**SARAH'S SONG
ROPER 401**

Choreography by Doug & Leslie Dodge
A little different P-2 waltz to pretty Mondo
Cane #2 instrumental.

**AS THE MUSIC PLAYED
ROPER 264**

Choreography by Ron & Ree Rumble
An interesting P-3+1 (alemana) rumba to a
good instrumental.

**DOS ALMOS
ROPER 216**

Choreography by Larry & Marg Clark
A comfortable P-4 rumba to a good "Two
Souls" instrumental.

**ANNIVERSARY WALTZ
ROPER 146**

Choreography by Art & Sylvia Moore
A P-4+2 (ripple chasse) to the familiar
instrumental.

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CIAO

ROPER 142

Choreography by Wally & Ione Wade

A nice P-4+2 (dble rev, rev fallaway) waltz routine, one time through, to pretty instrumental music.

WINDMILLS OF YOUR MIND

RCA 447-0837

Choreography by Walt & Estalee Liggin

A P-5+2 (adv alemana & rope spin) cha cha, which feels a bit different to Henry Mancini music.

ANGEL JIVE

RCA 447-0701

Choreography by Mike Seurer

A P-4 jive to a Neil Sedaka vocal.

SINCE YOU'VE GONE JIVE

RCA 447-0628

Choreography by Bob & Jackie Scott

A good P-3+1 (Spanish arms) jive to a good "Mess of Blues" Elvis Presley vocal.

HOUND DOG

RCA 447-0608

Choreography by Larry & Aleta Dunn

A three part P-2 two-step to a lively Elvis vocal.

DON'T BE CRUEL

RCA 447-0608

Choreography by Larry & Aleta Dunn

A P-2 two-step to a good Elvis vocal.

WINGS

DECCA 55164

Choreography by Pat & Jack Logan

A comfortable P-2+1 (fishtail) to a good Mark Chestnut vocal.

ONE, TWO, I LOVE YOU

GIANT 7-17351

Choreography by Jeanne & Warren Shane

A P-2+strolling vine two-step with interesting choreography to a good Clay Walker vocal.

THAT THING YOU DO

EPIC 34 78401

Choreography by Scot & Erin Byars

A three-part P-2 two-step to a good vocal by The Wonders.

FEELIN' GOOD, FEELIN' BAD

EPIC 34 78371

Choreography by Dorothy Sanders

A flowing P-3 two-step to a good Patty Loveless vocal.

SUMMERTIME FUN

EPIC 15-2302

Choreography by Randy Roraback

A P-5+3 up west coast swing to a Sly & The Family Stone vocal.

I WOULDN'T CHANGE YOU IF I COULD

EPIC 15 05534

Choreography by Veronica & Bob Wright

A comfortable basic P-2 two-step to a Ricky Skaggs vocal.

MY WIFE THINKS YOU'R DEAD

CURB D7-76983

Choreography by Ronnie & Bonnie Bond

A fun type P-4+1 jive/west coast swing (chasse roll) to a catchy Junior Brown vocal.

SPANISH EYES

CAPITOL 6108

Choreography by Bill & Alice Barrett

A P-4 rumba to a good Al Martino vocal.

DADDY'S LITTLE GIRL

CAPITOL 6108

Choreography by Gene & Lois Noble

A nice P-3 waltz to a pretty Al Martino vocal.

BARBARA ANN

COLL 6037

Choreography by Larry & Aleta Dunn

A P-2 two-step to a wild Beach Boys vocal.

THERE GOES MY EVERYTHING

COLL 4292

Choreography by Susie & Gert-Jan

Rotscheid

A good P-4 waltz to a good Engelbert vocal.

PURPLE PEOPLE EATER

POLYDOR MVG 523 OR COLL 4236

Choreography by Bill Elliott

A P-2 two-step to a novelty vocal by Sheb Wooley. ASD

MIKESIDE MANAGEMENT

by Stan & Cathie Burdick

**MIKESIDE
MANAGEMENT**

Monthly Note Service for Callers by Stan & Cathie Burdick

It's not a bad life, this
wondering minstrel circuitous
rampage I've chosen. At least
it's not hard to take
weekends in Hawaii
by a Florida
Georgia. (Sounds
like a March)

covered upstate New York (I
sneaked in and out between the
blizzards), followed by two
weeks slipping through

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CONTRA CORNERS

.....By Don Ward
Member of
American Callers Association
and CONTRALAB

The Cow Counties Hoedown Association Fall Festival in Victorville, California, attracted numerous contra dancers during the three-day event. Callers Ron Johnson, Joe McMenamin, Paul Moore and Don Ward shared the weekend's calling. It was encouraging to see square dancers drifting to the contra hall in ever increasing numbers for a dancing change of pace. On Sunday, most dancers head out early in the morning, yet the contra hall still attracted numbers equal to the Plus hall to the very end.

If you live in Kansas, several contra events are taking place in the month of November. The Lawrence Kansas Barndance Association is hosting the "Pilgrims' Procession" dance weekend November 14-16. The event will feature contras and traditional squares with Susan Kevra from Vermont calling. There will be a callers' workshop Saturday afternoon. For locations of these events, contact Jim Williams or Janet Snyder at 785-354-8773; E-mail: jjcats@juno.com.

For those near Topeka, Kansas, a monthly contra dance is held in the Reynolds Lodge on the shore of Lake Shawnee, east of Topeka; Saturday, November 22, is the next dance. Again, information may be obtained from Jim Williams or Janet Snyder.

November is another busy month of contra dances "Deep In The Heart of Texas," (if you remember that song, don't admit it), 16 dances in all, just in November. There are dances in Austin, Dallas, Bryan, Denton, Houston, San Antonio and Huntsville. For information about these and other Texas contra dances, contact William Watson at 512-452-1181.

Oxford, Ohio, hosts regular Friday night Contra dances in the Heritage Ballroom, Shriver Center of the Miami University. Music is provided by the Full Moon Country Dance Orchestra with Steve Edwards, Judy Waldron and Teni Bannick calling. The upcoming dances take place on November 21, December 12 and January 16. For more information about these and other Ohio dances, call Steve at 513-523-0505 or Teni at 513-523-6725. The group also has a Web site at: <http://www.math.ohio-state.edu/~econrad/oxford.html>.

Now for a reminder from our publisher! The deadline for the January issue will be the second week of November. We will need 6-7 weeks lead time for all articles. They should be sent to Don Ward, 9989 Maude Ave., Sunland, CA 91040 or E-mail: dward@loop.com. AW

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CALLERLAB VIEWPOINTS

THE INTERNATIONAL
ASSOCIATION OF
SQUARE DANCE CALLERS

TARGET 2000

By Mike Seastrom

At the 1997 CALLERLAB Convention, a special committee, which was formed to consider possible solutions to the problems facing square dancing, made three proposals to the CALLERLAB Board of Governors. These proposals, if adopted, would make changes in the CALLERLAB programs that have been the basis of modern square dancing for the past twenty years.

The proposals are:

1. That the members of CALLERLAB adopt the existing Basic Program as a separate, stand-alone dance program represented by a standing committee appointed by the Board of Governors; that the Membership of CALLERLAB endorse the Basic Program, now to be called "Square Dancing," as the official entry dance program, recognizing this as a destination program.

The BASIC program is the first 49 calls through Ferris Wheel. It is not in common use as an entry program in the U.S., but is accepted as an entry program in other parts of the world. The proposal is that these calls, taught from

the most commonly used starting places (Standard Applications), be established as a program called Square Dancing, and that it be promoted more widely as an entry program.

2. The members of CALLERLAB adopt as the next dance program after Basic ("Square Dancing"), a consolidated Mainstream and Plus program containing only the current Mainstream and Plus calls that can be comfortably taught in 10-12 two hour dance sessions (Standard Application). This amalgamated program will be referred to as Plus Dancing, to cause the least amount of confusion for the existing club dancers.

The next step, beyond the entry program, would be a program using a selection of Mainstream and Plus calls. The actual calls would be chosen to make a program that could be taught in an additional 10-12 weeks to dancers who had learned the entry program. Again, these calls would be taught from the most common starting places—the Standard Applications. The program would be called Plus.

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GR 32031 Consider Yourself One Of The Family by Joe Uebelacher

3. That the members of CALLERLAB endorse Standard Applications only be used during program one and two; that Extended Applications be a third and separate, stand-alone dance program represented by a standing committee appointed by the Board of Governors; that the Membership of CALLERLAB endorse Extended Applications as an official dance program to be taught in 20-25, two-hour sessions. For callers who wish to teach Extended Applications from the start, the committee recommends approximately 50, two-hour sessions.

For those callers and dancers who wish to move beyond the "Standard" uses of the calls, a third program would be established using calls of the first two programs in less common ways known as Extended Applications.

The above proposals have been debated by callers throughout the world since the March 1997 CALLERLAB Convention. The Board of Governors has named this entire package *Target 2000 (T-2000)*, since actual implementation of these proposals, if approved, would not take place until the year 2000. The actual content of these programs (i.e., the specific calls) will be determined only if the proposals are

passed by the Membership.

A tremendous amount of work has been done by committee members in formulating these proposals and CALLERLAB has spent a great deal of energy this year soliciting opinions from callers and dancers alike. Target 2000 will be presented for a vote to the Membership of CALLERLAB at the next convention in Cincinnati, Ohio, in April of 1998. The vote will be on the general proposals only.

CALLERLAB is interested in a bright future for square dancing and recognizes that a primary challenge to its growth is the long process of learning the programs that existing clubs dance. These proposals are designed to emphasize and an easier learn-to-dance program while making minimal changes for existing dancers.

The Board of Governors recognizes that a change to our existing programs should be done only after all suggestions and opinions have been considered. CALLERLAB welcomes your input. ASD

CHARLOTTE IN '98

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This edition has new larger type and is the most comprehensive definitions book yet. It contains official definitions of all calls in the 5 CALLERLAB programs MS through C2 including the most recent 1996 updates. It has lots of Get-Outs. It is filled with diagrams and examples plus in-depth commentary on: usage, teaching, flow, formation names, learning hints, and common misunderstandings.

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by
Ed Foote



In this column a few months ago, I offered myself as a contact to whom people can refer questions on the legality of uses of choreography. Here is a question I received.

Question: From left-hand waves, is it legal to call Spin Chain Thru, or does the caller have to say *Left Spin Chain Thru*?

Answer: The definition of Spin Chain Thru begins as follows: "Each end and the adjacent center dancer turn $\frac{1}{2}$." This means that merely saying Spin Chain Thru, even from a left-hand wave, is legal. However, most callers will say "Left" as an aid to the dancers.

The same thing is true for Spin the Top. Its definition starts with the same sentence as Spin Chain Thru. So while technically there is no such thing as *Left Spin the Top* or *Left Spin Chain Thru*, most callers will insert the word "Left" to be helpful.

Other calls where this is equally true are Spin Chain the Gears, Spin Chain and Exchange the Gears, and Relay the Deucey. All of these start with the end and adjacent center dancer turning $\frac{1}{2}$, regardless of whether the waves are right-handed or left-handed. But from left-hand waves, the dancers will have a problem if the caller does not say "left."

So why is Swing Thru not the same? Why does it not always start on the outside of the wave instead of always having to start with a right hand? Why is Swing Thru the exception to the rule?

It is interesting to note that Swing Thru was originally written for the end and adjacent center to start the call. But around 1969, the definition was changed to always starting with the right hand. This change was

promoted by choreographer Willard Orlich, who had the most popular note service for callers at the time (there were only two note services then). He promoted the change, there was no official body back then (such as CALLERLAB) to discuss it, so the callers went along, and the rest is history.

Was this change good for the activity? No. Swing Thru is the exception to the rule, and there is no logical reason for this to be so. When dancers are in left-hand waves and do not hear the word "left" on Spin the Top or Spin Chain Thru or on any of the other calls previously mentioned, they want to start with a right hand in the center. They have been so brainwashed by Swing Thru always starting with a right hand that they think all calls that start with an initial turn $\frac{1}{2}$ must start with the right hand unless the caller says "left."

To be consistent, we should have retained the original definitions of Swing Thru. This would have greatly reduced the pressure on the dancers to know how to begin various calls. But it is too late now. ASD



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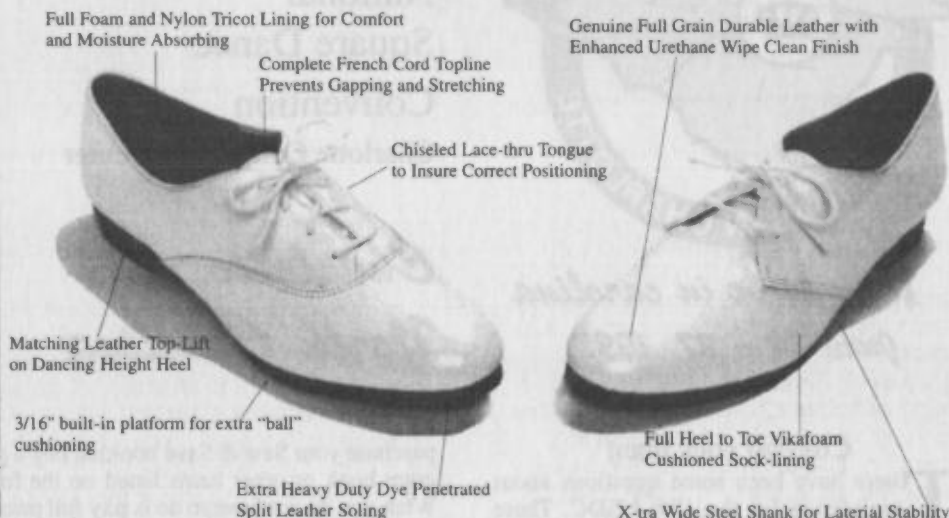
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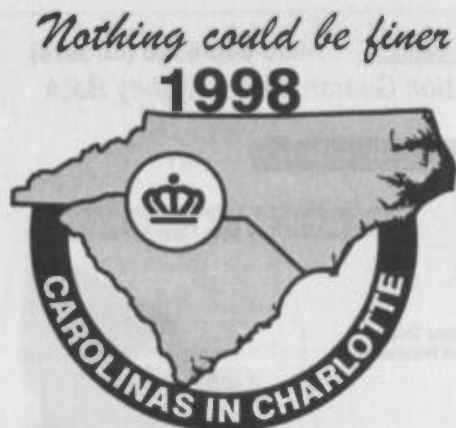
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There have been some questions about registering for the 47th NSDC. There seems to be some confusion about the difference or similarity regarding "Early Birds" (Crown Jewel Certificates) and Convention registration.

When you bought your Early Bird, you purchased admission to the convention at a discount price. This means you have paid for admission to the convention *but you have not registered!* You must complete the required registration forms in order to actually participate in the 47th. We cannot recommend that you wait and try to register at the door.

Completing the registration process will ensure that you have the necessary badge to enter the convention. In addition to using the registration form to complete the registration process, the form allows you to obtain other convention-related items that will complete your convention experience. This form allows you to request housing, order cook books, obtain tickets to the special event, buy a belt buckle, join the convention tours, get your buss pass,

purchase your Sew & Save booklet, buy a program book or other items listed on the form. What you do not have to do is pay full price to get into the convention!

If you order convention items, include your payment with the form when you send it in to the 47th. Remember, do not send money for housing! The hotels will contact you directly and you'll send them your room deposit.

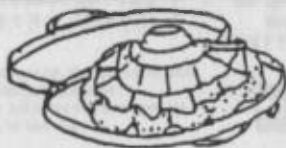
The 47th NSDC Convention office is open in the evenings each Monday, Tuesday and Thursday from 7:00 p.m. to 9:00 p.m. Eastern Standard Time. If you need a form or assistance, call them at 704-566-9664 or send them a fax at 704-563-3265.

QUEEN CITY COMFORT

For your pleasure and convenience during the convention, special arrangements are being made by our General Chairman to ensure perfect weather. In the unlikely event that these arrangements should not work out, you should be reasonably pleased with the average weather in Charlotte at that time of year. You will normally find warm to warmer days and warm nights, humidity will likely be 75 to 90-percent,

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showers are not uncommon in the afternoons, but these are generally scattered and light. Whatever the outside weather brings, the conditions in the Charlotte Convention Center will be ideal for the planned activities

47TH NSDC TRAVELING ARTIFACTS WHERE ARE YOU??

We sent out our eight Traveling Artifacts from Orlando in June to cruise through the vast square dance community and we miss them! Well, we don't miss them, we miss hearing from the dancers they have visited with over these past few months.

If you have seen one of the black briefcases with "47th NSDC—Carolinas—1998" emblazoned on the top, please drop us a line and tell us where you saw it. Send a card to Bill and Sara Barfield, Artifact Directors, 5 McLendon Dr., Greenville, SC 29611. We appreciate your effort.

CONVENTION REGISTRATION CONFIRMATION

The convention office is busy entering data from your registration forms, preparing confirmation sheets, and mailing these back to you. As you might expect, the process does take some time, in fact many, many hours of volunteer time are spent in this effort by every national convention. It may well be that more hours go into registration and housing than into any other phase of a national. After you register, you will receive an accounting sheet showing the things you ordered on your registration including what is paid for and what, if anything, you owe along with your registration number.

The convention office advises that those who registered prior to the Orlando Convention should have received confirmation and registration numbers by now. If you have not heard anything, contact the convention office.

Needless to say, if you haven't registered—**DO IT NOW!** That way you'll be able to understand that...

"Nothing could be finer than to be in Carolina!"

CLOGGING AT THE 47TH NSDC

This convention will place an emphasis on clogging that has not been seen at a national in some time. The National Clogging Leaders Organization (C.L.O.G.) is assisting in programming the halls, arranging for instruction by top cloggers, and ensuring that the 47th

welcomes cloggers in a big way. Our thanks to this group for their assistance and commitment.

If you clog, there will be something of interest to you at the 47th. Leaders that you are familiar with such as Bill Nichols, Simone Pace, Chip Summay, Jean Stephenson, Dieter Brown, and many others will bring the best instruction and demonstration skills to Charlotte for you. Be sure you take advantage of this wealth of talent by attending the 47th Convention.

CLIP & SAVE FOR QUICK REFERENCE

SOURCES OF INFORMATION FOR THE 47TH NSDC

General Chairpersons:

Gene & Connie Triplett
532 Walnut Point Drive
Matthews, NC 28105
(704) 847-7722

Assistant General Chairpersons:

Jim & Jill Larkin
104 Maraboue Drive
West Columbia, SC 29169
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Executive Secretary:

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15 Circle Drive
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IN AND OUTS FOR THE 47TH NSDC

Is your club planning a Trail-In or Trail-Out dance? If so, let us know and we'll gladly include the date, place, time and so forth in our publicity news releases, so that folks will know what is happening and can plan to attend the dance as they travel to or from the convention. Contact program chairs Ron and Nancy Jacobs, 2443 Dutch Branch Rd., Columbia, SC 29210; 803-772-3950 and they will be sure your dance gets publicized.



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When Sam Johnson was growing up in rural North Carolina in the 1930s, he found he had a knack for repairing anything mechanical. He read science books for fun and taught himself how to work on electric motors and make crystal radios. Johnson graduated from North Carolina State College in 1949 with a degree in mechanical engineering and was a natural to step in and help out in his father's sewing machine sales and repair business.

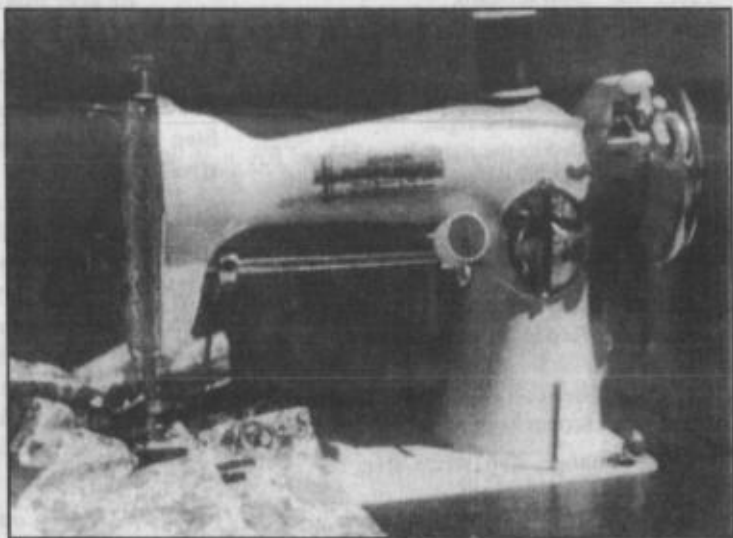
In 1984, eleven years after his father's death, Johnson was still operating their Raleigh business—Archie Johnson & Sons—when a customer came in to buy a sewing machine to set up a curtain-making shop. A few days later, though, the customer received a big order for ruffled curtains and found that she could not make quality ruffles unless she had an industrial machine, which was too costly. In tears,

she went back to see Johnson and asked him if he could figure out a better way of making ruffles. He responded, "Give me a few days and I'll see if I can't think of something."

Think of something, he did. Johnson invented a mechanism that rhythmically bunched fabric as the machine operator simply pulled the material through. The woman made the curtains with the invention and sang its praises. The Johnson Ruffler was born. The Ruffler, which has a U.S. patent, provides an inexpensive way (\$389) to make quality ruffles for curtains, bed ruffles, crafts, square dance costumes, doll dresses, fashions and more. Eleven-thousand have been sold.

Johnson's customers continue to sing praises about his Ruffler. Geri Dobey of WindowWorks in Libertyville, Illinois, writes: "Ruffled items used to drive me crazy. Since I bought the Ruffler, I can't wait to get a job with ruffles. What used to take hours of my time, I can now do in minutes with perfect spacing and heading every time. I can't part with my Ruffler!"

Johnson, who is known for his laidback attitude and downhome humor, still takes old fashioned customer service seriously. He even makes house calls to repair sewing machines. It's easy to spot his station wagon as he drives about town: the license plate reads, "RUFFLES." ASD





THE COUNTRY LINE by jim and jean cholmondeley

THANK YOU - THANK YOU - THANK YOU - THANK YOU

A big **THANK YOU** to all the staff at *American Square Dance Magazine*. This is the last issue produced by the current staff. After this issue the magazine will be produced by another great couple and staff.

During the years that we have been honored to be staff editors on this magazine, we have had the distinct pleasure of working with Dorothy Walker, a voice that will always bring a warm spot to any conversation; Phyllis Arthur, who always brings a smile to any phone call; and, of course, Jon Sanborn, who let us be a small part in square dance history.

We wish the best to everyone in any field they care to venture forth in. We ask, no we demand, that they keep in touch. We consider them very dear friends and cannot loose them. God Bless them all.

This month's dance is an easy dance called *Friends*.

FRIENDS

DESCRIPTION: Line Dance

BPM: 95-140

DIFFICULTY: Beginning/Intermediate

MUSIC: Any 4-count song

COUNT

Touch toe then heel to instep.

1. RF - Touch toe to instep of LF.
2. RF - Touch heel to instep of LF.

Two forward stroll steps.

3. RF - Step forward.
4. LF - Slide forward, crossing behind RF.
- 5-6. Repeat 3-4.

Vine right and kick.

7. RF - Step to the right.
8. LF - Step to the right, Xing behind RF.
9. RP - Step to the right.
10. LF - Kick, angling back to the left slightly.

Vine left and stomp.

11. LF - Step to the left.
12. RF - Step to the left, crossing behind LF.
13. LF - Step to the left.
14. RF - Stomp beside LF.

Kick-ball-change, step, stroll, step, turn.

15. RF - Kick forward.
16. Step down on the ball of RF, then quickly shift weight to LF.

17. RF - Step forward.

18. LF - Slide forward, crossing behind RF.

19. RF - Step forward,

20. LF - Step about shoulder's width from RF after making $\frac{1}{2}$ turn to the right.

Two hip bumps right, two hip bumps left.

21-22. Bump hips to the right twice.

23-24. Bump hips to the left twice.

Step back, rock forward, step forward, stroll.

25. RF - Step back.

26. Rock forward onto LF.

27. RF - Step forward.

28. LF - Slide forward, crossing behind RF.

Turn $1\frac{1}{4}$ times in 3 steps, then step together.

29. RF - Step making $1\frac{1}{4}$ turn to the right.

30. LF - Step making $\frac{1}{2}$ turn to the right.

31. RF - Step making $\frac{1}{2}$ turn to the right.

32. LF - Step beside RF.

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BILL & BOBBIE DAVIS

A major topic of discussion these days is the big push for radical surgery on the CALLERLAB programs (levels). The concern over smaller numbers at classes, clubs, and dances coupled with the length of time necessary to teach a level, resulted in a CALLERLAB Ad Hoc Committee proposal aimed at making the Basic level the focal point of classes, with the new program called Square Dancing. The current Mainstream and Plus programs would somehow be adjusted (no one seems to know just HOW yet) to merge into one program, which would apparently no longer really be square dancing.

We have agonized for years over the problems inherent in keeping our beloved activity healthy and growing. We don't claim to have the definitive answer, but we have serious doubts that this proposal is the answer. The problem is very complex and is not even the same problem in all parts of our square dance world.

Everyone seems to agree that recruiting new square dancers is a major concern. The question is how to do that. Many seem to think the answer is to make the learning process easier. The question is: Are we looking for the lowest common denominator just so we can have bigger crowds at our dances? Or do we want to create a program that will more quickly move dancers into the square dance community at large? We feel the Basic Level proposal is not the answer to either question.

One article we read compared square dancing to a bus ride with stops at Basic, Mainstream, Plus, and so forth. The writer said, "The bus stops at Basic Street, but it is a deserted area, and no one wants to go there." He then goes on to advocate the new plan as a way to change that. This almost seems like beating a dead horse. If no one has wanted to get off at the Basic stop in all these years, why should we

now force all new riders to stop there? Granted, there may be a few who would be satisfied to stop there, but the reality of the world is this: Those riders never have and never will pay the bills to keep our bus line running. Why not operate the system for the ones who provide the energy to keep things running?

Furthermore, why should we sell square dancing short by trying to market it as something simple? That approach typically attracts only the simple minded. Square dancing is complex at even the basic levels. It takes skill and dedication to master. We have been dancing for over 45 years, and we are still learning. On the other hand, we have been square dancers since the first night of class. In the final analysis, the time and effort involved in learning square dancing is worth it because of the friends and fun to be gained and the satisfaction derived from succeeding at a difficult task.

Marketing an activity as "easy" cheapens it. Pete Sampras and Tiger Woods have a tremendous crowd appeal, because they excel at their respective sports of tennis and golf. They make their games look easy, but is there anyone out there who really believes that either Pete or Tiger does not work very hard to be so good?

Another writer says that a major emphasis on this new entry level (once it is actually defined) could result in a "new base of square dancers" who will need "all the trappings that current dancers enjoy; Saturday night hoe-downs, special events, weekends, festivals, and such. These dancers need to be kept separate from the current square dance community so as to diminish the desire to move to the next level."

With all due respect to a good friend, where in the world will we find the callers, time, and spaces for all these separate but equal events?

Since these separate events are not likely to occur any time soon, we think that "graduating" recruits at a level that no one else dances is a disservice to the new dancers. At the very least it is false advertising. Even if the "separate but equal" plan worked, would that not create a totally schizophrenic square dance world with the old and new groups never really melding?

We agree that recruiting new dancers is important, but recruiting is not related to what or how many calls are on the lists. Recruiting is a marketing problem.

Once we have new dancers, moving them quickly into the mainstream of the dance world is also important. There are two relatively simple ways to accomplish this with a minimum of disruption to current programs and dancers. One way is to shorten the lists; another is to restructure the teaching order.

Shortening the lists (and even merging Mainstream and Plus) makes sense. There is no intrinsic value in keeping a call on the list just because the call has been around for some period of time. If the call isn't used by the majority of callers at least once a dance, is the call really necessary? Aside from a few callers

who had to think up a new get-out, does anyone really miss Cross Trail Thru? We strongly suspect no dancer has even thought of it unless a caller has made a big deal about not being able to use it.

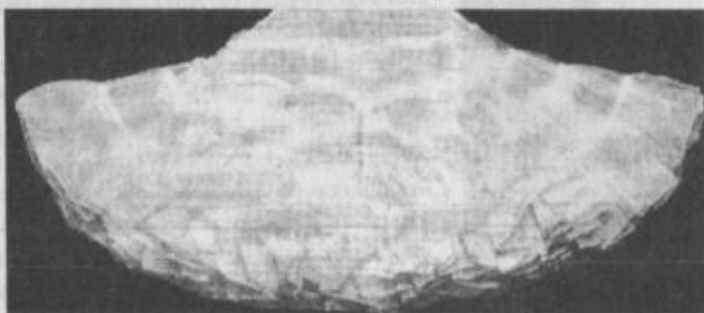
If we remove all the deadwood on the Mainstream and Plus lists, the two lists could be combined in one program that would encompass dancers from both levels with a minimum of stress to either side. Once the lists have been pruned, the teaching order can be restructured to give the earliest teaches (and thus most practice time) to the moves that will be encountered most frequently on the dance floor. This new teaching order would have the added advantage of quickly giving new dancers, and the Angels working with them, the feel of square dancing as it is actually practiced at dances. This might even encourage more club members to participate as class angels.

We have always felt that change is basically a good thing and have done our share of advocating change. However, we feel it is vital that everyone seriously think about this Ad Hoc proposal. Is such a major change really the best thing for square dancing? ASD

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Farewell . . .

The Staff of the *American Squaredance Magazine* Give Thanks, Bid Adieu



Jeanne Briscoe
Assistant Editor

Looking back on the years I have spent writing for various magazines, it seems writing for the *American Squaredance Magazine* has been one of the most rewarding times of my career. Writing has always been one of my first loves.

I just want to say to all of you readers it's been a fun opportunity. To say I miss writing is an understatement. Working with

Dorothy and Phyllis, not to mention Jon and Susan, has been a great experience for me and has given me many fond memories. I am no longer writing for publications due to health problems, but ASD will always have a soft spot in my heart.

Phyllis Arthur

I started working for Jon when Dorothy and I went to meet him and see what the business was all about. I started out by helping to organize the enormous shipment of goods that was sent to Jon by the Burdicks, previous owners of ASD. What an undertaking that turned out to be! Eventually, my daily responsibilities included answering phones (talking on the phone was the best part...I must say, I did that rather well!) and filling orders, but quickly grew to include the upkeep of the subscription and billing databases, helping to ready the magazine for mailing (which started out to be a three-day event that we eventually got down to one), taking advertisements over the phone, and eventually, learning to design the ads themselves.

We have had a great staff to work with over the years, which included not only Jon, Jeanne, Dorothy and myself, but also my daughter Andrea and Jo Anne Houston (printer of some of the publications we offered) and Karin Sayre (data input). It would have been difficult without their help.

The best part of working here has been the laughter. As a group, we really did get



Phyllis Arthur
Office Manager

along well, of course, there were days when we had to get Jon in line! Jon has been great to work for. When emergencies arose, we were able to take off at a moment's notice without the fear of losing our job. It has been such a relaxed workplace, I don't think I'll ever find another one like it.

Jon: I would like to thank you for taking a chance on me and showing me what I was capable of doing. Jeanne: You always have a smile on your face and are always fun to be around. You are truly missed. Thanks for lending me your shoulder when I needed one. Dorothy (my sister-in-law): We had a blast working together. You are a loving and giving person; thank you for being there to help and support me.

I just want to say that I will miss the people I have worked with in the office and also those I have gotten to know such as the advertisers and subscribers. You all have been great and patient with me. There are so many wonderful people out there and I

will miss seeing you at the conventions. You have been like an extended family to me. I would also like to wish the Juaires the best with the magazine and I know they will do a good job.

Many thanks to all. Hope to see you in Anaheim at the 2001 Convention. Best wishes to all. See you on the Internet at paccerri@aol.com.

Dorothy Walker
Assistant Editor

"The HAPPIEST people in square dancing are those who can laugh loud and long at their own mistakes. The WISEST square dancers are those who recognize their own shortcomings and attempt to make better dancers of themselves. The IDEAL square dancer is the proper combination of these two..." — From *TRAVEL ON, Square Dancing in Kansas*, Volume 35, No. 3)

This quote jumped out at me while perusing the many publications our office receives. Now, substitute the words *square dance/dancing* with *person/people*; it becomes something that everyone—dancer and non-dancer alike—understands.

My late father had a bit of advise he enjoyed sharing with others, which happens to be one of my favorites: "Always be willing to laugh at yourself." We have definitely done a lot of that these past few years. Our responsibilities have been many, and because of the varied tasks the three of us performed, "eating crow" was not uncommon. Without the ability to laugh at ourselves, we would have packed it up a long time ago.

My gratitude goes to those who regularly contribute to this publication, many without expecting anything in return. To name just a few: Jim and Jeanne Cholmondeley (I'll miss Jim's weekly words of encouragement!); Al Stewart of Greensboro, N.C., a faithful subscriber to *ASD*, who has always shared news of his area's square dance scene; Bob Osgood, one of square dancing's greats, has

been a delight to know, and I appreciate the fact that he has trusted us with his original artwork and photographs, which have enhanced this publication immensely; and Bob Howell, one of the funniest men I have ever met, who continually placed a smile on my face.

Maintaining a monthly deadline year after year (take note of the history Bob Osgood and Stan Burdick has with this publication!) is quite a responsibility. Our workshop editors, record reviewers and feature writers, as well as our advertisers, are to be commended for their commitment.

As my job comes to an end (anyone need a rewrite?!), I would like to thank Jon Sanborn for sharing his knowledge of what it takes to publish a magazine. I'll miss his "opinion of the day," and the friendly debate that inevitably followed. The creative freedom he has afforded me is something that comes much too infrequently in one's workplace. I thank him for trusting my judgement and want him to know how much I appreciated it. Jon's wife, Susan has shared her artful touch around the office, which has not gone unnoticed. We could always count on her to put everyone in the mood of the season. To Jeanne, Jo Anne, Andrea and Karin, it was fun—I already miss not seeing you on a regular basis! And to Phyllis, who has taken her late father-in-law's advice one step further: she has the gift of helping others to laugh at themselves. May God bless you with good health (Phyllis is recovering from surgery for cervical cancer) and a quick recovery. Your presence has been sorely missed—without you, these past few years wouldn't have been the adventure it turned out to be!



Dorothy Walker
Assistant Editor

I would also like to thank you, our subscribers, for without you, the *American Squaredance Magazine* would cease to exist.

Most of all, I would like to thank my husband, Deni and my daughters, Dawn and Valerie for standing behind me and encouraging me to express myself. I have become a better person for having been loved by them.

To Ed, Pat and Staff: It's up to you now. Do great things!

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DATELINE

**The numbers before the states
are the month and day of the activity.**

If you would like to list a festival, convention or other special dance (*two days or longer*) in a future issue, please contact the ASD office, or send us a flyer with information of the event. Please be sure to include a contact person.

Dateline is published to inform you about dances and festivals throughout the world. Information is submitted by clubs and individuals, and is also gleaned from flyers and press releases we receive. If you should decide to attend a listed event, it is recommended you verify the accuracy with the contacts provided.

FUTURE NATIONAL S/D CONVENTIONS

All National Square Dance Conventions begin the last Wednesday of June and end the following Saturday.

1998 (47th)-Charlotte, North Carolina

1999 (48th)-Indianapolis, Indiana

2000 (49th)-Baltimore, Maryland

2001 (50th)-Anaheim, California

2002 (51st)-Saint Paul, Minnesota

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## FUTURE CANADIAN SQ / RD CONVENTIONS

All Canadian Square and Round Dance Conventions are held on even-numbered years and begin on the third Thursday of July and end on the following Saturday.

**1998 (11<sup>th</sup>)**-Ottawa, Ontario

**2000 (12<sup>th</sup>)**-Vancouver, British Columbia

**2002 (13<sup>th</sup>)**-Saint John, New Brunswick

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## DECEMBER

**1205-FLORIDA**-December in Florida C1 Weekend, Dec. 5-7, Melbourne, FL. Callers T.Scholl, R.Brendzy. Info: Doug & Joanne Bennett, 2017 Trevino Circle, Melbourne, FL 32935.

**1211-TENNESSEE**-Gatlinburg Christmas Ball, Dec. 11-13, Gatlinburg, TN. Callers W.Driver, T.Oxendine; Cuers J&B Pierce. Info: Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210; (803)731-4885; Fax: (803)750-7222.

**1212-ENGLAND**-Lucky Thirteen's 33<sup>rd</sup> S/D Conv., Dec. 12-14, The Hayes Conf. Centre, Swanwick, Nr Ripley, Derbys (4 miles from Junction 28 MI). Callers D.Clay, P.Bristow, M.Burnham, J.Preston. For Plus dancers; "A" intro & Plus workshops. Info: Leigh Clay, 2 Okehampton Crescent, Nottingham NG3 5SE; Ph: 0115 956 3138; Fax: 0115 956 3139.

## 1998

### JANUARY

**0115-ARIZONA**-50<sup>th</sup> Year of Dancing Fun, S Arizona Festival, Jan. 15-17, Tucson Conv. Center, 260 S. Church, Tucson, AZ. Callers S.Kopman, T.Marriner, B.Wise; Cuers P&B Barton, B&M Moore; Clogging S.Bilz, C.Woodall. Info: Jim & Genny Young, 3242 N. Calle de Beso, Tucson, AZ 85750; (520)885-6273.

**0116-LOUISIANA**-January Jewel, Jan. 16-17, Christ United Methodist Church (activity building), 1204 Crabapple Dr., Shreveport, LA. "A gem of a weekend for new & not-so-new fun-loving round dancers." Phase 3, 4 & some 5. Featured instructors J&B Pierce. Info: Mary Hawkins, 8311 Greenleaf Ln., Shreveport, LA 71108; (318)686-8422.

**0116-NEW HAMPSHIRE**-Ralph Page LEGACY Weekend, Jan. 16-18, Durham, NH. Info: (617)345-1340; Fax: (617)354-3142.

**0116-TEXAS**-Cotton Boll Classic, Jan. 16-18, Brazos Center, 3232 Briarcrest Dr., Bryan, TX. A Phase IV-VI dance clinic weekend, Phase IV-VI party dancing. Featuring Kenji & Nobuko Shibata. Info: Dick & Karen Fisher, 3415 Parkway Terrace, Bryan, TX 77802-3743; (409)846-1473.

**0122-FLORIDA**-22<sup>nd</sup> Florida Sunshine Festival, Jan. 22-24, Lakeland Center, Lakeland, FL. Various callers/cuers. Info: John & Linda Saunders, 101 Cedar Dunes, New Smyrna Beach, FL 32169; (904)428-1496.

**0122-HAWAII**-33<sup>rd</sup> Aloha State S/D Conv., Jan. 22-25, Ala Wai Golf Course Multipurpose Recreation Facility (second floor), 404 Kapahulu Ave., Honolulu, HI. Info: Hawai'i Fed. of S/D Clubs, PO Box 1, Pearl City, HI 96782-0001; Recorded info: (808)923-0446; Web-page: <http://members.aol.com/kjordanadc/index.html>.

**0123-FLORIDA**-3<sup>rd</sup> Florida Snow Ball, Jan. 23-25, Tampa, FL. Contra Dance Weekend w/dance & music workshops. Info: Tampa Friends of Old-Time Dance, Stan & Linda Prince (813)823-2725; E-mail: stanrp@aol.com.

**0123-OREGON**-1998 Oregon Midwinter Festival, Jan. 23-25, Lane County Fairground, Eugene, OR. Callers M.Sikorski, K.Garvey, S.Greer; Cuers J&D Broadwater; Clogging M.McDow. Info: Leonard Snodgrass and Joyce Johnson (541)687-6994.

## FEBRUARY

0213-**UTAH**-20<sup>th</sup> Jamboree of the Sunshine Dancers S/D Club of St. George, Utah, Feb. 13-14, Caller J.Haag. Mainstream, Plus, A-1, A-2 & rounds. Info: Dave & Alice Harbour, PO Box 461133, Leeds, UT 84746-1133.

0220-**ALABAMA**-38<sup>th</sup> Dixie Jamboree Mardi Gras "Leise Les Bon Temps Rouler" (Let the Good Times Roll), Feb. 20-21, MASDA Center, 2201 Chestnut St., Montgomery, AL. Caller T.Marriner; Cuers E&G Kilmer. Info: Betty J. Cline (334)834-3195.

0227-**FLORIDA**-Feb. Fantasy A2 Weekend, Feb. 27-March 1, Melbourne, FL. Callers T.Scholl, T.Marriner. Info: Doug & Joanne Bennett, 2017 Trevino Circle, Melbourne, FL 32935; E-mail: dbennett@palmnet.net.

0227-**KENTUCKY**-16<sup>th</sup> Marchinto Spring Sq/RD Weekend, Feb. 27-March 1, Continental Inn, Lexington, KY. Callers C.Myers, J.Pladdys, S.Lowe; Cuers P.Van Lokeren, R.Bolton; Lines/Texas 2-Step Staff C&P Myers. Info: Phil Van Lokeren, 9 Brandywine Dr., Glendale, OH 45246-3809; E-mail: Rodacuer@aol.com.

## MARCH

0313-**VERMONT**-29<sup>th</sup> Maple Sugar Dance Festival, March 12-14, Central, Middle & High School, South Burlington, VT. Callers J.Charman, T.Crawford, B.Gambell, R.McLean, D.Towry; Cuers C&T Worlock, second cuer to be announced. Info: (802)879-0760 or (802)453-5161.

0320-**CALIFORNIA**-30<sup>th</sup> North State Dancers' Assoc. S/D Jamboree, March 20-21, Shasta District Fairgrounds, Anderson, CA. Callers K.Bower, W.Driver; Cuers S&C Parker. Info: Call Bev Dunn (916)243-2221 or Patti Martin (916)365-7045, or write North State Dancers' Assoc., Inc., PO Box 146, Redding, CA 96099.

## APRIL

0403-**ARKANSAS**-6<sup>th</sup> Jamboree USA, April 3-5, Pine Bluff Conv. Center, Pine Bluff, AR. Callers W.Driver, M.Flipppo, J.Haag, L.Letson, T.Oxendine, G.Shoemake, J.Story; Cuers J&B Pierce, B&M Buck. Info: Wayne & Shari Parsons, PO Box 23242, Oklahoma City, OK 73123; (405)721-5811 or Skeeter Bonner, 500 Buckboard Ln., Midwest City, OK 73130; (405)769-6868.

0409-**CANADA**-Chase the Bunny '98, April 9-12, Ottawa, Ontario. Callers P.Waters, G.Ingram. Info: Larry White (613)738-2078; E-mail: bk191@freenet.carleton.ca.

0410-**NEW ZEALAND**-25<sup>th</sup> TAUPO Easter Festival, April 10-13, Tauhara College, Invergarry Rd., Taupo, NZ. Featuring Brian Hotchkies, supported by J&B Stallard (rnds) E&R Lindsay (clogging) & C.Annabell (lines). Info: Phil & Barbara Hanlen, 1080 Park Rd., Belmont, Hutt City, New Zealand; Ph: (04)565-1979; Fax: (04)565-1972.

# Attention Subscribers!

As a result of the sale of *American Squaredance Magazine* to Ed and Pat Juairé of Rhode Island, we are asking that—as of November 1, 1998—all ASD correspondence be addressed to:

AMERICAN SQUAREDANCE MAGAZINE  
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## Is there a proper protocol for recruiting a club sponsor?

Thomas L. Searle  
Searle@ivnet.com

There is no set protocol—but—there are a few basic guidelines. First, don't choose a sponsor your minister wouldn't wish to be associated with! As an example: "If Square Dancing is a non drinking activity, then why be sponsored by an establishment that features drinking?" Have a business plan in hand when visiting the potential sponsor. Show them what they have to gain by sponsoring your club. Give them reasons why they should. And lastly, patronize that sponsor and make sure they know you're there.

**Dear Dave:** In your article in the August 1997 *American Squaredance Magazine*, you take issue with square dance clothing. I for one have to disagree with you. My home club has, for the past several years, voted to permit "casual attire" at our regular dances during the summer, in spite of the fact that our dance location is air-conditioned. The result is a bunch of tacky looking people in shorts and T-shirts looking nothing at all like square dancers. If, on the other hand, you mean in your article that fancy dresses with full petticoats on the ladies and fancy shirts on the gentlemen should not be required at all dances, I can agree with you.

Elmer Jackson  
LaVergne, Tenn.

You make your point well. I should clarify my thoughts for some. Basically, I am saying that we need to loosen up on the dress standards and allow for more flexibility. Always remember that a club has a personality very much like an individual. What works for one may not work for another, but that doesn't make

either one *the* right personality. What's important here is whether you are getting enough dancers to support your club and its activities. There is also a difference between a regular club dance at the hall and a public exhibition of square dancing.

I'm reminded of a conversation I observed concerning some round dancers who did an exhibition with some ballroom dancers. When a ballroom dancer was asked what she thought about the dancing, she replied about how nice the square dance clothes were. When it was explained that they weren't square dance clothes, she said, "Well, they wear them at square dances, don't they?" The point is, they didn't pay attention to the dancing, they were looking at the clothes, and the clothes are NOT the main reason we are square dancing. It's the dancing! Think about it everyone.

## Here are a Couple of Recruiting Ideas

How about putting up some large, professionally painted signs, advertising square dance lessons or information? Find a friend with a high traffic/visible location and ask. Just ask Joe and Chris Saltel how this is working out for them!

Want to offer an incentive for bringing in new dancers? Why not offer a year's worth of free dancing to anyone who brings three or more new couples who graduate from class? What have you got to lose?

*Please take note of the  
contact information changes below:*

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Fort Wayne, IN 46825  
Phone: (219) 420-0214  
FAX: (219) 490-1112  
E-mail: dave@dave-gipson.com

ASD:

Enclosed is a draft covering my subscription to ASD for the year beginning September 1997.

Our club on Waiheke Island, just off the coast of Auckland, is quite small but enthusiastic. It is a family affair run by my wife and myself. This year we have started round dancing, as well as squares, with a pilot group who will help as "angels" next year. I find ASD very useful with material and ideas that are invaluable to a caller who is rather isolated from the mainstream in New Zealand. I hope it will continue to publish this material for many years.

Yours sincerely,

Alan Boghurst, Caller  
Auckland, New Zealand

Dear Jon and Susan,

Please renew our subscription. I particularly enjoy the positive aspects. We have been very fortunate to belong to clubs that handle problems very creatively. One club had willing "snowbirds" for president. It was much easier for another couple to volunteer to assist than take total responsibility.

Another club with a similar problem ended up with six halves of a couple volunteering for president. What a group. A very small club that dances twice a month requests volunteers to be responsible for one or two dances. That means they do the flyers, decorate (or not) and emcee. Creativity can take many forms.

Jim and Connie  
Sodus, New York

P.S. The bottom line is the clubs keep going.

*Editor's note: We admire the ingenuity these clubs have shown in order to fill the positions required to keep their clubs going. Tradition doesn't always work.*

ASD:

Thank you so very much for printing the cue sheet for *Knock, Knock* in the September issue of the magazine.

I think members of the local round dance club that have seen the magazine were as thrilled as I am. Many of them helped work the bugs out of the dance before I wrote up the cue sheet, so that made them feel a part of it, which they were.

We enjoy the magazine and depend on the *Round Dance Pulse Poll* to determine what dances to teach.



Sorry to learn that you have sold the magazine, but I am sure the new owners will continue to serve the dancers.

Sincerely,  
Les Houser  
Dodge City, Kansas

Dear Dorothy, Phyllis, Jon and Susan,

We don't recall how long we've been reading *American Square Dance Magazine*, but as a farewell note to all of you, we want to say we've enjoyed reading the magazine from cover to cover every month—for a great many years.

We're always amazed when we check our scrapbooks and see all of the articles we've written and the pictures we've submitted that were published by you. Thank you for being so generous.

We want to let you know that, often, we've had guests stop by the "Young & Restless" in Kissimmee, Florida, and tell us they've read about our caller SusanElain Packer and some of the fantastic things she and her mother (that's me) have done, and so they decided to come dance with us. You've helped put us on the map! Thank you!

And now, we want to send "Best Wishes" to Ed and Pat Juairé. We look forward to working with them in the coming years.

BettyLee and Bill Talmadge  
Orlando, Florida

Dear Jon and Susan,

I hate to see you go as publishers of ASD. You served as publishers when square dancing, to me, has been going through one of its biggest evolutions. Your telling of all sides kept



what I would hope to be an accurate picture of what was happening. It probably brought you under a little criticism as either side thought you should have been supporting them.

For every letter I sent to you, ten went in the wastebasket. Some because I would read an article that said the same thing I did. Some were just from being mad and after I cooled down I decided it was better to leave sleeping dogs lie. Sometimes just reading what you are feeling gets rid of the frustration, or at least lets you see what your error in thinking was. Dave Gipson used to frustrate me a lot in his articles. However, when I went back and reread some of them and looked at his walking-on-top-of-the-fence style, I think I began to see what he was doing. I'm afraid my style would be more of a hit-them-between-the-eyes-with-a-two by four.

It's like a letter I read many, many years ago. A reader wrote: "Cancel my subscription! After dancing 20 years, these callers won't call what a person can dance." I was new to square dancing and thought, "What a shame we lost a dancer because of rude callers." Now, after calling for a few years, I wonder how many callers and dancers said, "Alleluia! They finally left!"

Just knowing that callers out there were experimenting with new things and new techniques helped me through a tough time. Hopefully, the new publisher will, like you, tell everything that is going on out there in the square dance world, because things are changing.

Good luck at wherever your trail leads you. If it leads to Hawaii, look me up!

Norman A. Hangman  
Via the Internet

ASD



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# FEEDBACK

For Kip Garvey,

After reading your article. I only have to wonder what its purpose was.

Here you are saying what I have been doing for the past year doesn't work, while telling me that the same old way is the only way to do things. The problem with the same old way is that I used it for the past 17 years, and while it works in some places it is a dismal failure in most others. The sad part is it works real well for a while then comes up and hits you in the face when you think you've got it on the run.

I wrote a whole long, letter but I'll save my stamp.

Yes, Mr. Garvey, the world is flat. The Moon is made of green cheese, and if you teach Trade By on the first night to someone they will go brain dead. Would you believe me if I said I

once had some moon rocks in my living room? If I didn't I was being lied to by the person who brought them to show me. If you think I'm to you about a better way to teach square dancing, that's your prerogative. However, if you haven't tried it, there is no need to tell everyone it doesn't work. If you have tried it and it didn't work, I would try to find out why it worked for someone else, not say don't do it or the world will end.

Norman A. Hangman

ASD



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BY BOB HOWELL

## EASY LEVEL

I can't remember where or when I got the following variation of *The Bunny Hop*, but this past summer I had a ball using it, much to the delight of those present. Seeing that hunting season starts at this time of year, let's keep the bunnies hopping by altering the basic dance with this variation.

### BUNNY HOP VARIATION

Formation: Conga line, one person behind the other holding the hips of the one ahead.

Music: *The Bunny Hop*; Capitol F2427

Routine:

Counts:

- 1-2 Place right heel diagonally forward right. Bring it back to the left foot and touch.
- 3-4 Repeat, placing right heel out again, bring it back, place weight on it.
- 5-8 Repeat above action with a left foot lead.
- 9-10 With both feet held close together, hop forward using two counts of music.
- 11-12 Feet still together, hop backward using 2 counts of music.
- 13-16 Feet still held together, hop forward three times, pause on count 16.  
(The hops actually become long jumps.)

The variation to the dance takes place during the three jumps. If the caller shouts SWITCH, each dancer turns around quickly and all continue to dance in the other direction. If, however, the caller shouts SWAP, the person in the lead must run to the rear of the line and hook on as a trailer. Begin slowly with the commands and then when they have caught on and are getting pretty good, start using double commands like SWITCH AND SWAP or SWAP AND SWITCH. It really becomes an hysterical exercise in frustration. (See *EASY LEVEL*, page 52)

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**DIM-110**

**HIGHER POWER (HOE-DOWN W/  
CALLS)**

**Caller: BRONC WISE**

**HI HAT-669**

**PIPPI**

**Caller: BUDDY WEAVER**

Hoe-down w/two couple plus calls.

**BIG MAC-1015**

**BIG MAC BOOMERANG / WHY**

Hoe-down

**BIG MAC-188**

**AM I BLUE**

**Caller: MAC MC CULLAR**

Heads star thru, double pass thru, track two, swing thru, boys run, couples Ferris wheel, square thru three, left allemande, swing & promenade!

**MR-5015**

**GOOD, BAD, UGLY  
STANDING ROOM**

**PR-1006**

**EVERYTHING'S A WALTZ**

**Caller: RENNY MANN**

Heads square thru four, swing thru, boys run, tag the line, face right, wheel and deal, pass thru, U-turn back, touch a quarter, scoot back, swing & promenade!

**MR-127**

**YOUR EYES DON'T LIE TO ME**

**Caller: DEAN FISHER**

Heads promenade halfway, curlique, boys run right, single circle to a wave, boys trade, girls fold, peel the top, right and left thru, slide thru, pass thru, trade by, swing & promenade!

**OR-39**

**TURN AROUND I'LL BE FOLLOWING  
YOU**

**Caller: JERRY THOLE**

Heads square thru four, right hand star, heads star left in the middle a full turn, slide thru, square thru three, swing & promenade!

**RWH-207**

**TAKE THIS JOB AND SHOVE IT**

**Caller: TOM RUDEBOCK**

Heads promenade halfway, down the middle, touch a quarter, walk and dodge, swing thru, boys run right, bend the line, right and left thru, slide thru, square thru three, swing & promenade!

**BOGAN-1399**

**HITCHHIKE**

**Callers: KING CALDWELL & NANCY**

Heads promenade three quarters, sides right and left thru, pass thru, touch a quarter, walk and dodge, partner trade, right and left thru, slide thru, pass thru, swing & promenade!

**LH-1045A**

**ALL OF ME**

**Caller: PAUL MOORE**

Heads promenade halfway, down the middle, square thru four, swing thru, boys run right, couples circulate, half tag, scoot back, swing & promenade!

**LH-1045B**

**HELLO MEXICO**

**Caller: PAUL MOORE**

Heads square thru four, do-si-do, swing thru, girls circulate, boys trade, boys run right, bend the line, slide thru, square thru three, swing & promenade!

*Thanksgiving*



**ESP-1020****I'VE GOT A FUNNY FEELING****Caller: ELMER SHEFFIELD, JR**

Heads promenade halfway, down the middle, square thru four, right and left thru, veer left, chain down the line, square thru four, trade by, swing & promenade!

**ESP-1021****FOR ONCE IN MY LIFE****Caller: ELMER SHEFFIELD, JR**

Heads square thru four, right hand star, heads star left in the middle a full turn, right and left thru, touch a quarter, walk and dodge, partner trade, reverse flutterwheel, promenade!

**RB-3064****SMOKEY MOUNTAIN DEW (HOE-DOWN W/CALLS)****Caller: MIKE HOOSE****RB-3065****THE THANKSGIVING SONG****Caller: DON WILLIAMSON**

Heads promenade halfway, down the middle, pass the ocean, extend, ladies trade, ladies run right, tag the line, face right, Ferris wheel, centers pass thru, touch a quarter, scoot back, swing & promenade!

**RMR-204****OLD FASHIONED LOVE****Caller: JIM WOOLSEY**

Heads square thru four, do-si-do, swing thru, boys run, bend the line, right and left thru, flutterwheel, slide thru, swing & promenade!

**SG-208****THAT GIRL'S BEEN SPYIN' ON ME****Caller: TOM MANNING**

Heads square thru four, do-si-do, swing thru, boys run right, bend the line, right and left thru, pass the ocean, recycle, swing & promenade!

**Q-918****CHRISTMAS IN YOUR ARMS****Caller: SAM LOWE**

Heads square thru four, do-si-do, swing thru, boys trade, boys run, bend the line, right and left thru, pass thru, partner trade once and a half, swing & promenade! *ASD*

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*A Capital Convention!*



By Eddie Powell  
Reynoldsburg, Ohio

# THE SQUARE DANCE MARKETING BOARD BECOMES A REALITY

What started as a dream, a vision, an idea birthed in conversations about how to save square dancing, how to recruit more dancers and how to best target our activity for future growth has now become reality. This new entity is focused on growing the square dance activity through organized advertising and marketing efforts while remaining an independent, nonpolitical entity that counts all involved in the activity as allies. This clearinghouse/sharinghouse for advertising, marketing and related activities concerning the square dance world shall be operated under the direction of Eddie Powell, a 20 year veteran of advertising, marketing and broadcast.

Eddie has bachelor degrees in marketing and business management and has been included in such distinguished listings as *Who's Who In Entertainment*, *Who's Who In America* and *Who's Who In The World*. He has been calling since 1970, is the host of "The Eddie Powell Square Dance (Radio) Show"—in hiatus, writer and editor of *Around Square Dancing*, a former weekly newspaper column, currently publishes *Cues & Tips*, the Central Ohio Dance Information Source, and has been featured numerous times nationally and internationally for his dance and marketing viewpoints.

"My experience has taught me that no one has a corner on the knowledge market. Input from everyone is welcomed and encouraged. We must all work together to accomplish what not one can do alone," said Mr. Powell. "With the formation of The Square Dance Marketing Board, we enter a

new era. This is not only a massive undertaking but a major commitment to bring the square dance activity to the forefront, in a positive light, for all the world to see. Within our activity we will now have an independent, nonpolitical entity to voice the benefits of every area of our activity to the not-yet-dancing public with the goal of growing our activity for the future!"

Of obvious importance is funding. The Square Dance Marketing Board is accepting donations of any size. Additionally, support of the organization is being encouraged through sustaining memberships: \$20—supporter, \$50—contributor, \$125—caregiver, \$500—visionary, and \$1,000 or more—benefactor. Individuals contributing will receive a badge signifying their involvement. Clubs, organizations and corporate sponsors will receive a certificate from The Square Dance Marketing Board suitable for framing.

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The Square Dance Marketing Board is now developing a licensed line of wearables and collectibles that will advertise the square dance activity while generating a source of revenue for the organization. All marketing tools—like flyers, radio and television commercials, yard signs, and so forth—will include a slight mark-up to further generate funds and, in the future, grants, gifts and corporate underwriting will be explored as additional sources of funds for the organization.

### The Need Is Real

The Square Dance Marketing Board is now a reality...but the work is just beginning. We need you, your friends, your clubs, your organizations, to join with us and commit to a better future for the square dance activity. We need to band together, focus and strive to produce positive results for all of square dancing! The need in this world for an activity such as ours is real...and together we can make a difference, for us and for our future generations! ASD

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**D**ancing Contra this month features a new dance, "Corner, Corner" by Don Ward, recorded on the latest MacGregor Contra release number CMGR 304. "Corner, Corner" derives its name from the movements reuniting dancers with their corners twice in the opening movements of the dance.

Music: *It's a Sin To Tell A Lie* played 9 times through on MacGregor CMGR 304, "Corner, Corner."

Formation; Alternate-duple. Beginning with all the men in a line on the caller's right with their partner across from them in the opposite line, the 1st, 3rd, 5th, (every other) couples cross over (partner trade). Everyone is looking across at their partner with lines alternating gender along the line.

Music intro; Give the call for the first movement of A1

**A1; CORNER DO SA DO, ALL THE WAY ROUND & STEP PAST (8)**

Dancers do a back to back do sa do and step past their corner, passing right shoulders to face the next person up/down the line of the opposite gender.

**SWING THE NEXT, end facing across (8)**

At this point, everyone has progressed up or down the line two places.

**A2; PASS THRU & PARTNER TRADE (8)**

In actuality, a trail thru is a more accurate figure to use, however, since this figure is no longer taught, dancers can stop short of completing the partner trade, so that they end up facing their original corner (the one you did the do sa do). From a completed partner trade where dancers are facing across, the next call is accurate.

# Dancing Contra

with Don Ward



**LEFT HAND LADY SWING (8)**

End the swing facing across the set. For orientation this will put you on the opposite side of the set with your corner as a partner, facing across.

**B1; MEN REVERSE THE FLUTTER WHEEL (8)**

Then in a continuation of the forward movement,

**HALF PROMENADE ACROSS (8)**

This places the men in the opposite line they started the reverse flutter wheel from; they now have their partner beside them.

**B2; LADIES FLUTTERWHEEL (8)**

This puts the men and women on opposite sides of the set from their original starting positions. Across STAR THRU, face as couples up or down the set. PASS THRU one you are facing to the next couple you meet.

This completes one sequence through the dance and everyone has moved one position along the line.

E-mail: [dward@loop.com](mailto:dward@loop.com) or Postal Mail: Don Ward, 9989 Maude Ave., Sunland, CA 91040. ASD



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# HEMLINE



by Phyllis Murgage

**T**his month I thought I would do some thing a little different. I'm going to give you instructions for making a casserole carrier. The pattern was adapted from one that was given to me by a dancer many years ago. I rarely use mine to carry casseroles, because I have found it to be absolutely the greatest for carrying plates and utensils to potlucks.

## TO MAKE THE CARRIER

Cut quilted material in a circle that is 14 inches across. Using a matching, heavy fabric, cut two pieces also 14 inches across. Cut a circle out of the middle that measures seven inches across. Cut two straps that are 15 inches long and two inches wide. Use  $\frac{1}{4}$  inch seam allowances when sewing this together.

1. Sew two pieces of fabric, wrong sides together at the inside circle. Turn right sides out. On what will be the top of the fabric, make two button holes directly opposite one another  $\frac{1}{2}$  inch from the sewn edge. (This can be done prior to sewing the two pieces together if you do the button holes  $\frac{3}{4}$  of an inch from the cut edge.) Stitch the two pieces of material 1 inch from the center edge to form a casing to run a cord through.

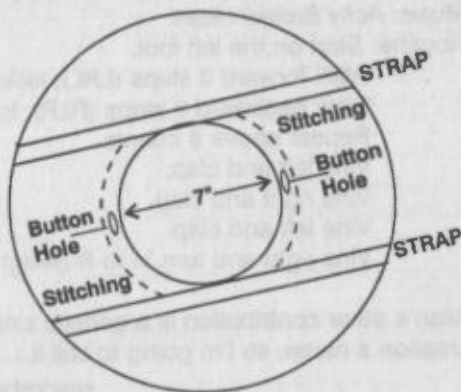
2. Stitch the two lengths of strap material so that each forms a tube. Turn the tube right side out. Lay the straps on the top piece so that the straps are parallel and just at the edge of the inner circle.

3. With wrong sides together, stitch the top and bottom together, including the straps. Using bias tape, stitch this around the edge, laying it on the top layer. Once you have stitched one edge to the top, turn the bias tape down and stitch it to the bottom layer so that the bias tape is essentially flat.

Cut two pieces of cotton cording 22 inches long and thread through each side of the top opening. Tie them together at each side with a very firm knot.

You now have a good carrier for hot dishes or plates.

Until next month. Happy Dancing and Creative Sewing. *ASD*



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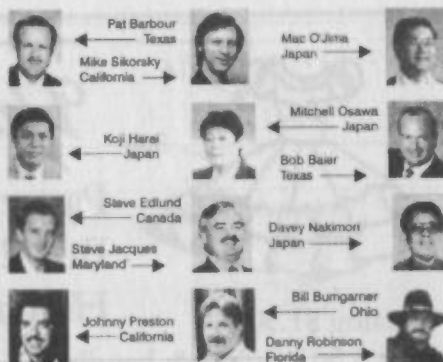
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- ER 1017 "Time Marches On" - Steve Edlund





**EASY LEVEL, from page 45**

Allan Brozek, who hails from Oxford, Conn., does a fine job of choreographing dances. Following are two of his routines, which he so kindly sent to me. The first of his offerings is a solo/line dance, which I have named...

**EASY ACHY BREAKY**

Formation: Solo. No partners necessary.

Music: *Achy Breaky Heart*

Routine: Start on the left foot.

Walk forward 3 steps (LRL), kick R foot forward on 4<sup>th</sup> beat.

Walk backward 3 steps (RLR), touch L toe and clap on 4<sup>th</sup>.

Repeat above 8 counts.

Vine left and clap.

Vine right and clap.

Vine left and clap.

Vine right and turn  $\frac{1}{4}$  to R (weight on R foot). Touch L.

Allan's other contribution is a generic singing call square dance. He does not give his creation a name, so I'm going to call it...

**BROZEK'S SQUARE**

Formation: Square

Music: Any 32 bar tune.

Routine:

Head two ladies chain across,

Turn her right around and then

Heads go forward up to the middle,

Come on back again.

Promenade the outside track

Half way round you go.

Lead out to the right and circle four,

Once around you know.

Go all the way around and then

When you're straight you swing.

Swing your corner 'round you know

Then promenade and sing...



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This past summer, Jane Carlson of Weston, Mass, invited me to go to a contra dance in Cambridge, Mass., where I was privileged to dance to the prompting of Susan Kevra from Brattleboro, Vt., and the music of the Northern Comfort Band. It was a most enjoyable evening as both the prompting and the music were superb. Although it was a Thursday evening, Susan opened the program with Tony Parkes' dance called...

### FRIDAY NIGHT FEVER

Formation: Alternate duple. 1, 3, 5, active and crossed over.

Music: Either a jig or a reel.

Routine:

- A1 Balance and swing neighbor.
- A2 Gents allamande left once and a half
- B1 Half promenade  
Ladies chain
- B2 Give right hand to partner across the set; balance

Four changes of rights and lefts (square thru, balancing partner whenever you meet), end facing new neighbor. *ASD*

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- ☐ Vol. 1: Acey Deucey to Cross Over Circulate
- ☐ Vol. 2: Quarter In to Mix

#### A-2 SQUARE DANCE with Mike Sikorsky

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## KEEP THE FUN IN SQUARE DANCING

by George (Big Kiss) Bickis  
Canton, Ohio

**T**he important crossroads are just around the bend. We are now entering that period of the year when many of our student dancers decide to take a right and left thru, or a U-turn back. It is extremely important that the club and caller do their best to keep these students on the right path.

Clubs—encourage your members to angel. The more angels in the square the easier the lesson becomes for the caller and the students. If a square has more than four students, it is more than likely going to encounter problems and

frustrations that lead to students dropping out. PLEASE, no matter how much difficulty a student is having, continue to show them encouragement.

Angels—please try to keep from jerking students or avoiding square ups with the students who are not progressing as well as some feel they should. I have found that people who have a difficult time learning, if encouraged, can become some of your most devoted future club members. Many callers and clubs want their students to be the best on the floor at the local federation student dance.

Let's not forget that the key word in these dances—student—the purpose of these dances are to get the dancers out on the floor, let them experience the fun of dancing, and to a certain extent, let them see they may not be the only one that has difficulty spinning the top.

Callers—please try to keep the mood light and fun at lessons. Lessons need to be an experience that the student looks forward to, so the caller needs to be someone they can communicate with.

Does this article have a familiar ring? Yes, once again I'm back to promoting. . .

**KEEP THE FUN IN SQUARE DANCING.**

ASD

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## TULSA TIME

**A**ugust was made very special for me, because after a three-year wait (since I was first booked by Shane Greer), the time came around this summer to do that coveted Leadership Seminar for TACT in Tulsa. Specifically, that is, for the Tulsa Area Callers and Teachers organization. Each year a caller-coach or knowledgeable clinician is chosen by TACT to fly in for a three-day seminar with callers and leaders from all over northeastern Oklahoma (even from Joplin, Missouri), and it was my turn for 1997. Indeed, I was rewarded with the opportunity to enjoy some frenetic rhetoric, serious gab-festing, fabulous food, long and lively laughter with some of the most congenial make-masters in the business of ours.

For three days, we met at the DJ Hall (Dave Johnson), and waded through *yack-ademic* subjects of their choosing and of my choosing—stuff like Teaching, One-Night-Stands, the Image System of Calling (my favorite), Showmanship, Variety of Choreo, Voice, Promotion/Retention, and History. A performance critique session was held on the final day (not my favorite thing), when I was asked to make brief comments on calling styles. A dozen callers volunteered to call that day. There wasn't a dude in the brood or a dud in the tub—they're all good.

Each year the chosen seminar caller gets to call a dance at the George Horn Memorial Square Dance Hall in Tulsa. A hall-full of dancers as well as most every area caller attended the event. The late George Horn, as well as the late Willie Harlan, were very popular native American callers in Oklahoma, and I had met both of them in previous Okie visits.

I was greatly impressed by the fact that TACT callers are a close-knit group of callers who enjoy each other's company; they're all competent callers, although their styles and

experience levels are diverse; they engage in various projects and events each year to strengthen friendship bonds, promote square dancing and benefit worthy community causes. The annual Caller Seminar is only one of their valuable services, and the value of that TACT association rates them A-1 in my book. (Stan, probably the value of all that folding stuff they gave you to do the job with rates them A-1 in your pocketbook! —CAB)

Permit me to say a few words about that swell bunch of callers in the good old farmlands and oil fields of the northeast Okie-land frontier. (Can we stop you? —CAB) First of all, "Red" and Hilda Atkins ("Big Red") took over where Shane Greer left off (Shane couldn't attend) as my arrangements hosts, and made me feel welcome at the hotel, at mealtimes (most of the callers ate together at different restaurants each day), and with transportation here and there. Ernie and Beula Haynes were my Accommodations Hosts and arranged lodging in their farmland home for three nights out in the Claremore area. They didn't even make me bale my share of hay, as first proposed. They gave me a great tour of the Will Rogers Museum in Claremore (a "must" for tourists, believe me). Meeting Bob and Lisa Rollins took me back to lots of good visits in Hawaii. An unexpected pleasure was seeing multi-tour-goer Hubert Strickland at the dance. And, of course, all the callers in the seminar were fun to work with. Hats off to Jacque, Ernie, Cecil, Graden, Marty, Bob, Dave V., Dave J., "Red," Ron, Maurice, and any others I may have missed. On the long flight home from Tulsa to Houston to Newark to Albany, I mused: Is there another hobby anywhere that can create such strong bonds of friendship in so short a time between both professionals and participants? No way, José!

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## KINGSTON AND RED HOOK NEW YORK

When Chuck and Gerry Hardy want a favor from me, *I jump*, and then ask, "How high?" They're *salt of the earth* callers who have the good of square dancers (and callers) at heart, and they are working tirelessly a couple of hours south of Albany, not too far from New York City. In the new group they organized, the Callers Council of the Hudson Valley, there are now a dozen callers enrolled and it's growing. Their caller-run Mainstream Dancers is also flourishing (wish there were more just plain MS clubs!), in spite of other area clubs going under.

So when they asked me to do a caller clinic on a Sunday this fall for CCHV in Kingston on the subject of "Teaching," I was glad to oblige. Following the clinic, I called for their MS Dancers Club at the Elks Lodge in Red Hook. This time the mascot elk's head (there seems to be one in every Elks Lodge) not only stared at me from its perch on the stage wall, but nibbled my ear a couple of times. Gerry did rounds and line dances between tips. Chuck is the door man, promoter, hall manager, and jack-of-all-trades. A Chinese auction with prizes galore was arranged at mid-dance. Other callers present were Mickey McFarland and Herman Schimanke. Now there's a club where any caller can have a ball getting the FUN out of fundamentals. They even like contras!

### COME TO HAWAII THIS WINTER

Many dozens of square dancers take a break in mid-winter and attend the Aloha Convention, always the last weekend in January. I've been privileged to call on the staff there a number of times and Cathie and I always take a few weeks in January-February to rest and recuperate in the Paradise Islands. I think early 1998 will mark our fifteenth year to catch the *lei of the land*, where *hibiscus frisk-us* as we stroll through Waikiki gardens, and *shapely Beula does a hula at a Wow of a luah!* (Your poetic license just took a stroll, too. It's *luau*, folks! —CAB)

This year something novel (or naval) has been added to the festivities, cooked up by caller Robert Keller of Honolulu, who has asked me to go along. I'll let Bob tell you more:

"Be sure to attend the After Party hosted by the North Shore Twirlers on the *Star of Honolulu* on Sunday morning after the convention. She is a 2,343 foot, four-story cruise vessel. We will have the entire air-conditioned main deck

for dancing and vendors. Continental breakfast and buffet lunch will be served on the second deck, included as part of the deluxe whale-watching cruise package. Our dancers will have full access to the entire vessel as we cruise to Diamond Head and then past Waikiki and into Pearl Harbor to the Arizona Memorial, where the captain will perform a traditional lei ceremony.

"Air-conditioned bus service will be available to and from the Waikiki hotels. The square dancing will be continuous for 3 1/2 hours from 8 AM and will feature local callers as well as visiting callers. There will be fun badge dances and activities, door prizes, local vendors with nautical, country and Hawaiiana goods, and lots of fellowship with fellow dancers as well as other folks along for the cruise. The donation will be \$38.50 per person, with half price for children under twelve. That's less than the normal cost of the cruise alone. Come on over to our place for some real summer fun this winter!"

Hmm. Sounds like a doozie of a cruise! Join us. ASD

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GE-0029 - Little Deuce Coupe by Chuck

GE-0031 - My Little Girl by Dick

## People / Events

### IN THE NEWS

*If you have square dance news you would like to share with ASD readers, please send it to us, along with your name, address and phone number (type written, if possible, but not necessary) to ASD Magazine, PO Box 777, N Scituate, RI 02857-0777 or FAX it to us at (401)647-3227. We'll do our best to include it in a future issue.*

#### DANCE BENEFITS ALZHEIMER'S ASSOCIATION

**Ohio**—A benefit square and round dance for the Alzheimer's Association was held September 14, 1997. We raised a total of \$1,652—thanks to the great callers and round dance cuers and dancers. Our thanks also goes to the Cloverleaf Squares from Urbana, Ohio, who, along with the Ohio Masonic Home, sponsored this dance.

My wife was stricken with an early onset of Alzheimer's five years ago at age 60, but I kept her dancing as long as possible. After she couldn't dance any longer, I was recycled and I'm still dancing today. I feel it is square dancing that has kept me going.

If I had one message for young people today, it would be to get involved in square dancing, because they wouldn't have the time or a need for drugs.

*Yours today for a cure tomorrow,  
Roger L Wolf, Member of the Cloverleaf  
Squares and resident of the Ohio Masonic  
Home, Springfield, Ohio*



*Above (L-R): Homer Magnet, John and Gay Chevalier, Bettye and Joe Chiles, Lowell Noland and Jaye Fitch, enjoyed a dance benefitting the Alzheimer's Association.*

#### ENTERTAINING CLUBS

**New York**—It was a hectic day for caller Bill Baumgart this past September 23. He gave a demo for the residents of Basset Mannor in Amherst, N.Y., and later called and gave lessons that evening for his club, Eight Is Enough in West Seneca, N.Y. It was rush, rush, rush. Bill admitted he was getting a little hoarse as the evening wore on.

The demo consisted of dancers from both of his clubs, Eight Is Enough and the Elderberry Squares. The residents had a fun afternoon clapping to the rhythm of his calls, watching the club members perform and occasionally joining in and taking part in mixers.

Perhaps the highlight of the demo was when he led a line dance. The ever popular *Macarena* was cued. A lot of the audience was partaking of the fun and joined in the motions while seated.

**BRAVO!!**

*Richard W. Hobsel, West Seneca, N.Y.*

#### GAIL "LEFTY" TIDD

**Missouri**—The world of square dancing lost one of its staunchest supporters this past September 16 when the man most people knew as "Lefty" finally succumbed to a serious illness. He was born Gail N. Tidd, 78 years ago in Neosho Falls, Kansas. During his working years he was a maintenance foreman for Natural Gas Pipeline and also served in World War II.

But the love of his life—outside of his closely knit family—was teaching and calling square dancing in Southeast Missouri, adjoining Kentucky and southern Illinois where, for 25 years, he was a popular caller.

Retirement in 1976 brought him and his wife Georgia to Sebring, Florida, where he continued to pursue that intense interest. For many years he was the dedicated caller for the Ridge Rollaways Square and Round Dance Club in Sebring, building up that country-based club from an average of four squares to a membership of over three hundred. His was the old well-supported philosophy of calling a great dance that most people could relax and enjoy in friendly fellowship.

He readily gave of his time and expertise, taking volunteer squares to put on

exhibitions and demos whenever invited by rest homes or civic programs.

When a square dance camping club was suggested, Lefty and Georgia, avid campers themselves, offered to be caller for the Vagabond Rollaways, where he served until vocal problems put a temporary end to calling.

Limited calling left him time to pursue another hobby: making wooden toys for children, producing more than 1,000 of them over those years, then donating them to the Salvation Army at Christmas-time.

He was a member of the First Methodist Church in Sebring, and until recently, an active member of the Florida Callers Association, CALLERLAB and was county representative for West Coast Dancers Association.

Memorial services were held both in Sebring and Cape Girardeau, Missouri, where he will be interred, next to his hometown of Jackson, Missouri.

Our deepest sympathies go to Georgia, their three boys and grandchildren.

*Joe Bryer, Sebring, Florida*



#### JOHNNY CREEL RETIRES

*Louisiana*—At the festival of the Metropolitan New Orleans Area Square and Round Dance Association this past September 6, presidents Ed and Arline Wandell presented Johnny Creel of Metairie, Louisiana, with a plaque for exceptional dedication to square dancing. Creel retired after serving for 25 years as the festival's emcee. The presidents also spoke about Johnny being one of the founders of the association some forty years ago. *Photograph submitted by Janie Creel*

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### ADVANCED AND CHALLENGE ENJOY 31<sup>ST</sup> AT THE PAVILION

*Virginia*—The 31st National Advanced and Challenge Square Dance Convention was held in Virginia Beach, Virginia, this past June. Over 900 dancers from 36 states, 4 Canadian provinces, Australia, England, Germany, Japan and Sweden attended the three-day event. Half of the dancers were present for the Wednesday night Trail-End Dance and Thursday morning Non-Staff Caller Dance.

Dancing was held in the Pavilion Convention Center in Virginia Beach with five halls of continuous dancing: A-2, C-1, C-2, C-3A, C-3B, and also part time C-4 Basic and C-4 halls.

Staff callers were Sandra Bryant, Ed Foote, Dave Hobson, Ross Howell, Mike Jacobs, Lee Kopman, Steve Kopman, Dave Lightly, Ben Rubright, and Dave Wilson. Associate callers participating during the convention were Vic Ceder, Todd Fellegly, John Marshall, John Sybalsky and Ann Uebelacker. Thirteen additional callers participated in a special Non-Staff Caller Dance.

John and Gladys Clark, formerly of Dayton, Ohio, and now living in Sarasota, Florida, were recognized for being the only couple to have attended all 31 conventions.

Herb and Monica Seitz, chairmen of the dancers' advisory board, stated in the convention program book that the NACC is unique in many ways: (1) Most of the top names in Advanced and Challenge are present as staff and associate callers; (2) It is the only convention that allows dancers to vote on staff callers and associate callers for the following year; (3) It is the only convention that uses an advisory board of dancers to help make decisions of importance to its success; (4) It is the only convention that allows for programming of callers not on staff, thereby recognizing upcoming and on-going talent.

The 32nd Convention will be held at the Commonwealth Convention Center in Louisville, Kentucky, June 18-20, 1998, with a Trail-End Dance on June 17. For information write: Ed and Marilyn Foote, 140 McCandless Pl., Wexford, PA 15090; Phone: (412) 935-2734.

### FOR A GOOD TIME CALL ON THE GHOST RIDERS BAND

*California*—If your festival or event calls for something extra special, give the Ghost Riders a call; they'll definitely fit the bill. The staff of ASD had the privilege of meeting the members (and their wonderfully supportive wives) of this



The **GHOST RIDERS** band is available for *your* special event. For information, call Dave Ciccone at (510) 427-0975 or E-mail him at [DCbone@pacbell.net](mailto:DCbone@pacbell.net)

square dance band several years ago at the National Square Dance Convention in Portland, Oregon. Office manager Phyllis Arthur and assistant editor Dorothy Walker were staying at the hotel across from the convention center where the band happened to be playing some country tunes in the lobby. Working at the ASD booth is a full-time job with very little time left over to explore what's going on in the surrounding areas, so we didn't see them play for attending square dancers. We're glad they decided to play at the hotel on that particular night or we may not have had the opportunity to meet this talented group of musicians. They really had that place jumpin'!

The band also serenaded dancers who attended the nationals in Texas and Florida, and even made a special musical appearance at the ASD booth! In January of 1996, we featured the Ghost Riders on the cover of this publication, which was a big hit with our readers. Ever the gentlemen, they sent us a beautiful basket filled with all sorts of goodies to thank us for the

feature. (The band recently sent us another basket as a farewell gift...thanks, guys!)

Members of the Ghost Riders band include Dave Ciccone—drums/manager, Gary Spence—Keyboard, Ron Pfisterer—bass, Dan Bright—guitar, Beau Bautista—sound control, and Dave Zachry—guitar; dedicated and hardworking individuals, who also hold down full-time jobs in order to provide for their families.

The Ghost Riders will be playing in Los Angeles, Calif., November 22 and 23; Sacramento, Calif., December 31; Mesa, Arizona, January 23, 1998; Clear Lake, Calif., April 3 and 4. The band will also be joining Dan Nordbye and Joe Saltel for a cruise to the Caribbean May 2–9, 1998, and will be appearing at the Golden State Roundup in Oakland, Calif., May 23 and 24. For details of these upcoming dates or to obtain information on how you can book the Ghost Riders band for your special event, call the band's manager Dave Ciccone at (510) 427-0975 or E-mail him at [Dcbone@pacbell.net](mailto:Dcbone@pacbell.net). ASD

**HAPPY THANKSGIVING**



# CORRECTIONS and APOLOGIES



We received the following note from caller Ed Foote concerning an error in the September 1997, *A Shot in the Arm* on Page 72:

"In your introduction, on line three, you refer to *her* local square dance clubs. Manny has been a man for his entire life."

Thanks for setting us straight, Ed! Our apologies go to Mr. Amor for the unintended gender blunder.

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appears in the upper left-hand corner,

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**RENEW YOUR SUBSCRIPTION!**

## What Is Square Dancing?

by Phil Howell, Square Dancer Caller/Instructor, Mammoth Spring, Arkansas

### *Let Me Say What It Isn't:*

1. It is not a shindig in the barn.
2. We don't dance with hay bales and chicken poop.
3. There is no hopping, skipping, or jumping. That's clogging.
4. There are no elbow hooking-skip around in a circle-turns.
5. It is not just for retired folks.
6. It is not what unqualified teachers tried to teach you in P.E. class.
7. It is not *HeeHaw* and raw schreechy fiddles.

### *What Modern Western Square Dancing Is:*

1. It is an activity where husbands and wives can do something together.

2. It is a family activity where even your children can get involved.
3. It is a great place for singles to meet.
4. It gets you off the couch and provides mental and physical exercise.
5. It is easy to learn, inexpensive, and fun.
6. The music available ranges from pop, rock, oldies, gospel, to country.
7. It is a social activity where people of all ages and all walks of life can have fun together.
8. You can travel all over the world, dance, and make new friends in this activity. The Japanese, German, Swedes, Danes—callers of every nationality—all call and teach in English. ASD



# What's Going On In Square Dancing

## Club of the Month

Having problems getting dancers to visit other clubs? Why not bring back the *Club of the Month* idea?

Many areas have abandoned the time tested *Club of the Month* dance idea, because "when we had Club of the Month, nobody showed up." We could list many other reasons too.

If your area abandoned the *Club of the Month* idea years back, and dancers are still not circulating, consider bringing up the idea at your next area dancer-caller meeting.

We attended the Wausau, Wisconsin, Merry Eights Square Dance Club's *Club of the Month* dance. Wow—what a treat! Eddie Urban was the emcee for the evening. Most of the callers and cuers in the area were there to share the enjoyment. The attendance was ten squares plus! Their usual attendance is two or three squares. Does *Club of the Month* work? You bet it does!

Club Leadership Journal, Sept. 1997

## Many Great Publications

Available from

### United Square Dancers of America

USDA has produced club leadership and educational materials for use by dancers and leaders to promote and perpetuate the dance activity—we thought we would share a few with you. Copies of these materials may be obtained from:

**Leadership:** Larry and Dixie Foraker, USDA Educational Committee Chairpersons, 2420 S. Skyline Dr., Springfield, MO 65804; (417) 883-3622

**Youth:** Debra Mills, USDA Youth Advisory Committee Chairperson, 5102 New Mexico Lane, Cypress, CA 90630; (714) 828-6119

**Club Incorporation Pamphlet:** Why should you incorporate as a non-profit club/association? Because every member of a non-incorporated organization may become a litigant in the event

of a lawsuit. Everything each member owns, his personal assets such as his house, automobile, boat, jewelry, bank accounts, and so forth may be seized or taken away in a judgment against your club or association.

However, if you are incorporated as a non-profit entity, in a judgment against your club, only the club's assets may be attached.

Incorporation does not take the place of insurance, it only protects your members. All clubs need both incorporation and insurance, especially if the club owns a dance facility or club bus.

This pamphlet provides background information concerning "The Corporation," Corporate History, Life of the Corporation, How to Form a Corporation and Board of Directors along with a general summary.

You may order this **free**, sixteen-page USDA *Club Incorporation Pamphlet* (#P-010-97) along with a new two-page *Information Sheet—Club Incorporation* (#IS-101-97), also **free**, from Larry and Dixie Foraker, address above.

**Square Dance Attire:** Why is our square dance attire such a big deal? Because *square dancing is a big deal!* Folks who see you dressed up know you're a square dancer. It's not a uniform; it's your individuality that's showing. Some say that the way we dress reflects the way we feel about square dancing.

This booklet reviews the *evolution* of the square dance attire. The evolution will point out how calling and square dance attire has changed over the years; both have and will continue to do so. How do we cope with these changes?

Also covered in this booklet is the history of square dance attire, the square dance image, the club costume, why we go to the effort to dress up, square dance attire with the square dance class, dress code, proper square dance attire, how to dress for success, and many other

topics. Be prepared to answer questions such as, "Why not dance in casual attire?" How about halter tops, mini skirts, spandex, undershirts, shirtless (yes, it has happened), ragged, torn jeans, dirty clothes, baseball caps, ten-gallon hats, X-rated T-shirts, clodhopper boots, and the like? Give it some thought! Do we need a dress code? Do not promote anything that will tarnish the square dance image.

Read the booklet *Square Dance Attire* (#B-018-97) and learn about our square dance attire. This twenty-eight-page booklet is only \$3 (covers the cost of shipping and handling). Copies may be obtained from Larry and Dixie Foraker, address above.

#### **USDA Elects 1997-98 Officers**

During its annual meeting, which was held in Orlando, Florida, Wednesday, June 25, 1997, the United Square Dancers of America elected and installed a new slate of officers for the 1997-98 term. Newly *elected* officers are as follows:

*President*—Bill and Joan Flick, Pennsylvania; *Vice presidents*—Bob and Betty Coates,

Western Region, California; Mark and Rosalee Mortensen, Plains Region, Missouri; Jack and Zonie Taylor, Central Region, Florida; Larry and Penny Matchen, Eastern Region, Pennsylvania; *Secretary*—Lyle and Jean Beck, Iowa; *Treasurer*—Elmer and Lottie Jackson, Tennessee; *Past President*—Jim and Jody Temple, Kansas

These elected and appointed leaders are dedicated to the development of the square dance movement through the activities of the United Square Dancers of America, Inc. USDA serves to represent all dancers as a united voice to other national and international organizations associated with the square dance activity. USDA expresses and coordinates the views of the dancers on a national level and interacts with leaders, callers, cuers, instructors, commercial enterprises, other dancers, and the like.

For a list of appointed committee chairpersons, or if you would like further USDA information, please write to presidents Bill and Joan Flick, 103 Meadow Lane, Wallingford, PA 19086; (610) 566-9082, or information officers Jim and Peggy Segraves, 8913 Seaton Dr., Huntsville, AL 35802; (205) 881-6044.

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## Have You Seen Our Roving Banner?

A few years ago, seven or eight, we sent a roving banner (*see photo*), on its way to tour the world. The first leg of its journey was to Lawton, Oklahoma. Where it has been since, we haven't a clue. We also sent your magazine a picture of it, which you graciously printed. We thank you again for that.

If it is still traveling, all well and good. However, I have long since moved from the address on the reverse side of the banner. We would like

to hear about its travels, and get it back if it is just waiting to be sent.

If anyone knows its whereabouts, please let them know of my new address: Cal Waterbury, 925 Greystone Drive, Copperas Cove, Texas 76522-7625. ASD



## CALLERLAB

The International Association of Square Dance Callers

CALLERLAB was established in 1974 by 23 of the most dedicated, professional callers of that day. Today it is a non-profit organization with a membership of nearly 3,000 professional callers from the U.S., Canada and 15 foreign countries.

CALLERLAB is an involvement organization. Its members take an active part on over 30 standing committees, volunteer for caller education assignments at the annual convention and take part in special projects, such as the caller training seminars conducted at National Square Dance Conventions.

As dedicated professionals, CALLERLAB members subscribe to a code of ethics and work toward strengthening the square dance activity by striving for excellence in leadership, calling and teaching.

CALLERLAB has a proven track record of accomplishments for over two decades. Its members continue to lead the field in working for the betterment of square dancing.

For further information, contact: George White, Executive Director, 829 - 3rd Avenue S.E. Suite 285, Rochester, MN 55904. Phone (507) 288-5121.



## INTERNATIONAL NEWS



## THE SQUARE DANCE ASSOCIATION OF R.O.C.

*By Jennie Wang  
Taipei, Taiwan*

**W**e have very sweet memories of our trip to attend the 36<sup>th</sup> ALL JAPAN SQUARE DANCE CONVENTION (from Sept. 13 to Sept. 16). This was the first time we had a group of 13 dancers to attend the Japanese convention. Previously we met each other very often during U.S.A. conventions, but this trip made both much closer and friendlier. Mrs. Hiroko Tomosada is a very smart lady. This convention was under her leadership and she made it very successful. We have met the uncle of the Emperor of Japan, Mr. Mikasanomiya, he is a very humorous and gentle square dancer.

All the Japanese dancers we met are so passionate. We appreciate the dancers of Beach and Stars of Kamakura (which is the oldest club in Japan and has a 48-year history of square dance) for making the special arrangements for the sightseeing, meeting of the Mayor of Kamakura City and a wonderful party for us.

We also enjoyed the party with the dancers of Tokyo Squares, which is the biggest club in

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- Honky Tonk Dancin' Machine, Joe Saltel  
& Dan Nordbye ..... DJ 125
- Take This Job and Shove It,  
Tom Rudebock ..... RWH 207
- Turn Around I'll Be Following You,  
Jerry Thole ..... OR 39
- I'll Fly Away, Dean Fisher ..... MR 127
- Old Fashioned Love,  
Jim Woolsey ..... RMR 204
- Good, Bad, Ugly  
Standing Room ..... MR 5015
- All of Me/Hello Mexico (7"; 33 1/3 RPM),  
Renny Man ..... PR 1006
- Big Mac Boomerang/Why  
(Hoe-down) ..... BM 1015
- Smoky Mountain Dew,  
Mike Hoose ..... RB 3064
- Pippi (flip 2 couple Plus),  
Buddy Weaver ..... HH 669
- The Thanksgiving Song,  
Don Williamson ..... RB 3065
- That Girl's Been Spyin' on Me,  
Tom Manning ..... SG 208

Japan. This trip made my dream come true, because they had visited Taipei on February 14, 1989, and I have always thought about visiting them one day.

We met so many wonderful callers at the convention and did so much enjoy their calling. All the wonderful Japanese dancers made this a wonderful trip, one I will never forget. ASD





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# ROUND DANCE PULSE POLL

## Wisconsin Round Dance Leaders Council Rounds of the Month October-November 1997

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Coffee Break Two-Step (L/E Robertson)  
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### Phase IV

Adriana Bolero (Nelson)  
MCA 55251

## Minnesota Rounds of the Month November/December

### Phase II

Aleena (Bond) Arista 07822-13039-7SA  
"Cherokee Boogie"

### Phase III

Old Rocking Chair (Buck) FT/J  
You By My Side SP #045  
Flip Waltz with Evelyn

### Phase IV

Don't Let Me Touch You (Odum)  
Columbia 13-33370 Marty Robbins

## POPULAR DANCES/TEACHES DRDC Top Teaches as Reported in the October 1997 Newsletter

1. Esta Rumba (Barton) III + 2
2. Banana Boat Cha (Anderson) V + 2 + 1
3. Burnin' (Rumble) II/TS  
Aleena (Bond) II/TS
4. Bahama Mama (Rumble) IV + 2/C
5. First Snowfall (B/M Moore) VI/W

6. Dancing With Tears In My Eyes  
(Raybuck) V + 1
7. Asi Asi Mambo (Shibata) VI  
Brilliant Conversationalist (Shibata) V + 2/WS
8. Erotic (B/M Moore) V + 2/R  
Green Peppers (Rotscheid) IV  
Para Esto (Roberts) V (Classic) R
9. Magic Of A Girl (Herr) III/R  
Shady Lane Rumba (Buck) III  
Sukiyaki (Molitoris) II/TS  
Village Waltz (Rother) V  
Twist & Shout & Cha (B/M Moore) III/C  
Charmaine II (Smarrelli) II/TS  
Someday You'll Want Me (Winter) V
10. Rember When (A/S Moore) II + 1  
Mujer (Read) VI  
More & More Every Day (Lawson) V + 2  
It's In His Cha Cha (B/M Moore) V + 1  
With You (Robertson) IV + 2/B  
Happy Time Jive (Rother) IV  
Blue Rain Fox-trot (Hichman) IV + 1  
Button Up Your Overcoat & Quickstep  
(Rotscheid)  
Marilyn, Marilyn (Palmquist) Classic/W  
Alice Blue Gown (Utley) Classic/W
11. King Of The Road (Koozer) III  
Mia Lucia (Migliorini) VI  
Real Live Girl (Slomcenski) V/FT  
When You Love Me (B/M Moore) VI/R  
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